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A CRITICAL STUDY OF ADI GRANTH

being

A Comprehensive and Scientific Study

of

GURU GRANTH SAHIB,

the Scripture of the Sikhs.

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By

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Thesis accepted by the University of Delhi for the
Degree of Doctor of Philosophy

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PUBLISHER'S NOTE

This book is the first venture of the Punjabi Writers' Cooperative Industrial Society Ltd., New Delhi, and aims at introducing the Society to the general body of readers as well as writers, all over India and abroad.

This book "A Critical Study of Adi Granth" by Dr. Surindar Singh Kohli, Reader in Punjabi, University of Delhi, is a pioneer work on Adi Granth and is a thesis approved by the University of Delhi for the Degree of Doctor of Philosophy.

For the first time, this scripture of the Sikhs, has been studied critically, in English, as a piece of Literature and Theology.

Translations and transliterations of the pieces of Gurbani, referred to therein, have especially been given for the full benefit of English knowing readers, and to make the book more attractive, the society has taken special pains towards its get-up.

Writers, as a class, have been subjected to the worst type of exploitation. Their story of woe and misery is so well-known that it hardly needs to be repeated. Publishers' relationship with the writers leaves much to be desired. Attempts have been made (and somewhere successful also) to give the writer his due and to enable him to stand on his own legs. This has been possible only through the cooperation of writers.

The Punjabi writers, having been inspired by the shining examples of writers of some other languages, have gathered enough courage to put their heads together to secure for themselves their due rights and to eliminate their exploitation. Much, however, depends upon the patronage of the already sympathetic reading public. Our main aim, there-

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fore, is to serve the public through the publication of the best and constructive literature, depicting the life, the cultural values and the aspirations of the people of India. This would be possible by eliminating the profit-motive and by making the books available to the reading public at economic prices.

In an attempt to secure the dual aim of serving the reading public and the writers, in which the latter have to play a leading part with their sweat and toil, we are guided by the best of intentions. We, therefore, approach the public with humility for their patronage in this gigantic task. We would gratefully acknowledge all constructive suggestions in this respect, and would try our utmost to make this experiment a success.

Already, a large majority of Punjabi writers in Delhi have become the members of the Society. Its membership is open to Punjabi writers all over India. We shall be looking forward to greater cooperation from writers from every part of the country and would gladly furnish any information concerning the Society.

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PREFACE

Under the influence and guidance of my mother* who practically recites nearly the whole of *Adi Granth* by heart, I began the study of the hymns of the Gurus at an early period of my life. I delved deep into *Gurbani* after passing my M.A. in English and before writing my History of Punjabi Literature in Punjabi. When I joined the University of Delhi as a teacher in 1948, I came in contact with principal Gurmukh Nihal Singh (at present Governor of Rajasthan), who encouraged me in my further studies and research. This thesis is the result of his able guidance and supervision even in his busy career, first as the Speaker of Delhi State Assembly and then as the Chief Minister of Delhi State. I am full of gratitude for him. I am also thankful to Dr. Narendra Nath Choudhury, head of the department of Sanskrit, Punjabi, Bengali and Sindhi in the University of Delhi for his encouragement and keen interest in my work.

SURINDAR SINGH KOHLI, M.A.

*My mother passed away on 21st of June, 1959.

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To

My Mother

My constant source of Inspiration

in the study of

Guru Granth Sahib

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AN APPRECIATION

As I have never had the good fortune of acquainting myself at first hand with the Adi Granth, a lengthy volume of more than 1400 printed pages, this analytical study of the Granth has interested me much. Whatever, therefore, I may be saying about the Adi Granth is primarily based on this book.

The author interprets the Adi Granth, I think rightly, as a product of the Bhakti Movement. In the first place, it purged the Indian society of formalistic superstitiousness and even unethical practices that had come to burden it during the course of its growth. Secondly, by stressing greater reliance on internal spiritual strength, it served to raise the morale of a people that had suffered terribly by foreign domination.

Though the Adi Granth sought to reproduce the spirit of the Bhakti Movement, it had also its distinctive strain which later helped to shape the faith and the destiny of the sikhs. For instance, it emphasized the practical aspect of life in contrast to the aspect of withdrawal or renunciation. Again, it emphasized the importance of *sadhu-satsang* or active association of right-minded people for the regeneration of man. The dialogue between Guru Nanak and Guru Gorakh Nath is inspiring, wherein Nanak Dev has stressed that a holy man can live with dignity and honour only in a social just and politically free order.

The Sikh Gurus were patriots and reformers, but in no way partisans. They believed in accepting truth irrespective of the source it came from. What is more, they believed in practising truth rather than merely preaching it. The Adi Granth is, indeed, a monument to their universal and rational outlook, their catholicity and earnest search for spiritual truth.

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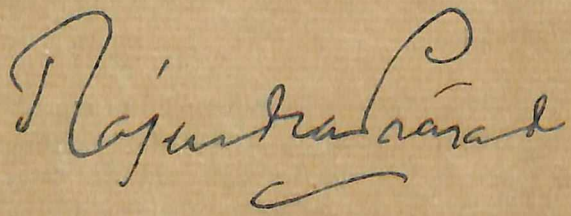
The Adi Granth contains the songs and teachings not only of Sikh Gurus but also of 36 Hindu and Muslim saints who wrote between the 12th and 17th centuries. It is, therefore, a compilation of mystic poems by men of diverse faiths and social strata, hailing from various regions of India and speaking different languages.

There is much in this book, and surely much more in the Adi Granth, which should interest the people of all faiths. It would provide a healthy corrective to those who may be inclined to lay undue stress on the exclusiveness of languages and regional traditions.



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FOREWORD

"A Critical Study of **Adi Granth**" was the subject chosen by Professor Surindar Singh Kohli for his research thesis, on which he has been awarded the degree of Doctor of Philosophy by the University of Delhi. I have been associated with this study as the official supervisor of Professor Kohli and the work was carried on under my general guidance. I am, therefore, glad that it is now being made available to a wider circle of readers—to all those interested in the comparative study of religion and Sikhism.

The **Adi Granth** is the authoritative scripture of the Sikhs. It was compiled and edited by the fifth Divine Teacher, Guru Arjan. It is a lengthy volume of 1430 large-size printed pages in Gurmukhi script, containing songs—*Bani* (words)—not only of the Sikh Gurus but also of 36 Hindu and Muslim saints and bards, who wrote between the twelfth and seventeenth centuries. The language of the **Adi Granth** is described as *Sant-Bhaṣa*—which was used by medieval Indian saints throughout the country—although varying from region to region, being influenced by the regional language or the dialect. Thus we find in **Adi Granth** songs in various Indian languages. Besides Punjabi in its main forms, Eastern, Lehndi and Dakhni and Hindi—Eastern and Western, the **Adi Granth** contains some songs also in Marathi, Persian, and a mixture of Sanskrit, Prakrit and Apabhramsa called *Sahaskriti*.

The study made by Dr. Kohli is not only critical but also thorough, comparative and scholarly, as an approved University dissertation should be.

This work is divided into three parts. The first four chapters deal with the language, metre, Ragas and Imagery of the **Adi Granth**; the next two chapters describe the social and

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religious conditions depicted in **Adi Granth**; and the last three chapters give the fundamentals of all India religions with special reference to the religion expounded by the Sikh Gurus in **Adi Granth**. This third part is a distinct contribution to literature on Indian religions. It is both learned and comprehensive. The nine chapters are preceded by a useful introduction and at the end there is a short conclusion, summarising the Sikh tenets.

This work constitutes a useful introduction to the study of Sikh religion and the Sikh scripture—which is now available in English translation rendered ably by Dr. Gopal Singh. I hope this handy volume will have a wide circle of readers.

Raj Bhavan, Jaipur
30th January, 1961.

GURMUKH NIHAL SINGH
Governor of Rajasthan.

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SCHEME OF TRANSLITERATION

Vowels :

ਅ	ਆ	ਇ	ਈ	ਉ	ਊ
a	ā	i	ī	u	ū
ਏ	ਐ	ਓ	ਔ	ਅੰ	ਅਂ
e	ai	o	au	aṁ	ă

Consonants :

ਕ	ਖ	ਗ	ਘ	ਙ
k	kh	g	gh	ṅ
ਚ	ਛ	ਜ	ਝ	ਞ
c	ch	j	jh	ñ
ਟ	ਠ	ਡ	ਢ	ਣ
ṭ	ṭh	ḍ	ḍh	ṇ
ਤ	ਥ	ਦ	ਧ	ਨ
t	th	d	dh	n
ਪ	ਫ	ਬ	ਭ	ਮ
p	ph	b	bh	m
ਯ	ਰ	ਲ	ਵ	ੜ
y	r	l	v	ṛ
ਸ	ਹ	ਸ਼		
s	h	ṣ		

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INTRODUCTION

The meaning of ***Adi Granth****—The components of* ***Adi Granth*** *did not take their birth at one time—The contributors of* ***Adi Granth****—The order of the poetry of* ***Adi Granth****—The compilation of* ***Adi Granth****—The three recensions of* ***Adi Granth****—Guruship bestowed on* ***Adi Granth*** *by Guru Gobind Singh—Introductory remarks.*

Adi Granth is the name given to the holy scripture of the Sikhs. Primarily its name was *Granth Sahib* which means 'The Holy Book'. But in order to distinguish it from *Dasam Granth*—the Granth written by the Tenth Guru—it was named *Adi Granth*. *Adi* means that which is in the beginning or the first. Thus *Adi Granth* means *the first Book*. *Dasam Granth* was the next Book.

The constituents of *Granth Sahib* did not take their birth at one time. They were composed in different periods. Jaidev, the Bengali saint of the twelfth century, is the oldest composer included in this holy book. Namdev, the famous Maharashtrian poet, belonged to the fourteenth century. Kabir, the Hindi poet of the Gangetic valley, flourished in the fifteenth century. Guru Nanak and his successors lived in the sixteenth and seventeenth centuries. Thus we find that *Granth Sahib* covers a span of six centuries.

It is really amazing how Guru Arjan, the compiler of *Granth Sahib*, was able to go through the vast amount of not only the contemporary compositions, but also the poetical works of the saint-poets gone by, for the purposes of selection. The selection was made on the basis of ideology.*

*The story goes that four saint-poets of Lahore namely Kahna, Chhajju, Peelu and Shah Hussain came to Guru Arjan at Amritsar and asked him to include their verses in

(*Continued*)

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The names of the poets included in *Adi Granth* and the number of their hymns are given below with brief biographical notes :—**

I—PRE-NANAK SAINTS

1. Jaidev ... Two hymns

Jaidev was born at Kenduli in the district of Birbhum, Bengal. The dates of his birth and death are not known. It is said that he was one of the five distinguished poets at the court of Lakshman Sen, the king of Bengal, who dates from 1170 A.D. The name of his father was Bhojdeva and that of his mother Bamadevi. He is the author of the famous Sanskrit poem *Gita Govinda*. He was married to Padmavati, the daughter of an Agnihotri Brahman of Jagannath. His dedication and devotion to the Lord was so great that the Lord Himself came to complete one of the hymns which the saint could not.

2. Sheikh Farid ... Four hymns and 130 Shlokas.

Sheikh Farid or Farid Shakarganj, a Sufi, was born at Khotwal in West Punjab in 1173 A.D. The name of his father was Sheikh Jamal -ud-Din Suleiman and that of his mother was Miriam. He was married to the daughter of Ghias-ud-Din Balban, a king of the Slave Dynasty. He had five sons and three daughters. He was the disciple of Khwaja Qutab Bukhtiar Kaki of Delhi and the Guru of the celebrated saint Nizam-ud-Din Aulia. He died in

Granth Sahib which was being compiled at that time. Guru Arjan asked them to recite their choicest couplets. The verses of all these four were rejected because of ideological differences. See *Gur Bilas of VI Guru*.

**A systematic and complete account of the lives of the Pre-Nanak saints is not available. In this connection, however, *Bhaktamala* of Nabhaji is useful. The lives of the saints and the bards of the times of the Gurus are also in the dark. For the biographical sketches of the contributors of *Adi Granth* see *The Sikh Religion* by Macauliffe, *Gur Shabad Ratnakar Mahan Kosh* by Bhai Kahn Singh of Nabha, *Bhakta Darshan* by Giani Partap Singh and *Shri Guru Granth Bhaktamala Satik* by Giani Narain Singh.

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1266 A.D. at Pakpattan, West Punjab and a tomb was erected in his memory. Among his Shlokas are found three Shlokas of Guru Amar Dass and eight of Guru Arjan Dev.

3. Namdev ... 60 hymns

Namdev was a Maharashtrian. He was born in 1270 A.D. at Narsi Bamani in the district of Satara, Bombay. His father was a calico-printer named Damasheti. The name of his mother was Gona Bai who was the daughter of a tailor of Kalyan in the same district. He was married to Raja Bai. daughter of Govind Sheti from whom he had four sons and one daughter. It is said that his devotion was so great that God came to him in physical form and freely partook of his offerings. During his lifetime Namdev visited Punjab. There is a shrine in his name at village Ghuman of Gurdaspur district. He was a Vaishnava in his early years but became a saint of the Nirguna School later on.

4. Trilochan ... 4 hymns

Trilochan is said to have been born in 1267 A.D. at Barsi in Sholapur district, Bombay. He was a Vaishya by caste. He was a contemporary of Namdev and remained in his company for some time.

5. Parmanand ... One hymn

Parmanand is said to have lived at Barsi in Sholapur district, Bombay. The dates of his birth and death are not known. According to the author of *Hindi Shabda Sagar*, Parmanand was a resident of Kanauj and a Brahman by caste.

6. Sadhna ... One hymn

Sadhna, a butcher by trade, was a contemporary of Namdev. He is said to have been born in Sehwan in Sind.

7. Beni ... Three hymns

Nothing is known about the life of Beni, who seems to belong to a comparatively earlier date because of the language of his hymns.

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8. Ramananda ... One hymn

Ramanand is said to have been born in a family of Gaur Brahmans at Mailkot where Ramanuja had set up an idol of Vishnu, but some believe that he was the son of a Kankubaj Brahman named Bhur Karma of Prayag. The exact date of his birth is not known. He belonged to the school of Ramanuja, but later on after pilgrimage of holy places, he brought about a reformation and started a new sect with emphasis on the devotion to Rama and Sita instead of Krishna and Radha. He broke down the barriers of caste and accepted several disciples from Shudras. Among the saint-poets of Adi Granth Pipa, Sain, Dhanna, Ravidas and Kabir were his disciples. In his later years he became a saint of the Nirguna school. His disciples mentioned above also belonged to this school. He died at Benares.

9. Dhanna ... Four hymns

Dhanna or Dhanna Jat (peasant) is said to have been born in 1415 A.D. He was the resident of the village of Dhuan, a few miles away from Deoli in Rajputana. He was an idolator in the beginning, but became a monotheist later on.

10. Pipa ... One hymn

Pipa was a king of Gagaraungarh. He was born in 1425 A.D. It is said that he was a worshipper of Durga in the beginning but he became a disciple of Ramananda later on.

11. Sain ... One hymn

Sain was a barber at the court of Raja Ram, the king of Rewa. He is said to have lived in the end of the 14th and the beginning of the 15th century. He was a disciple of Ramananda.

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ar ... 292 hymns including Pauris of *Bawan Akhri*, *Thittin* and *Var Sat*. 249 Shlokas.

Kabir was born in 1398 A.D. of a Brahman virgin widow who threw him by the side of a tank near Benares. From there he was picked up by a Muslim weaver named Niru and his wife Nima. He was brought up in this Muslim family. He became a disciple of Ramananda. His fame as a saint spread far and wide. He was tortured by the king Sikandar Khan Lodhi for his ideology, but he escaped all the ordeals. He founded a religious sect which is known as Kabir Panth. His verses are found in *Bijak* and *Adi Granth*. He died at Magahar in 1518 A.D. Among his Shlokas in *Adi Granth* are found one Shloka of Namdev, one of Ravidas, one of Guru Amar Das and four of Guru Arjan.

13. Ravidas ... 41 hymns

Ravidas was another disciple of Ramananda. He was a cobbler.

II—Sikh Gurus

1. Guru Nanak ... 974 hymns including Pauris and Shlokas.

Guru Nanak, the founder of Sikhism, was born in 1469 A.D. at Talwandi (Nankana Sahib), district Sheikhupura, West Punjab. His father was Mehta Kalu and his mother Tripta. He was married to Sulakhni, the daughter of Mula of Batala, district Gurdaspur, East Punjab. He had two sons namely Sri Chand and Lakhmi Das. For some time he served as the incharge of the store-house of the Nawab of Sultanpur after which the call came to him and he went out to preach his message of love. He visited the holy places of Hindus and Muslims both and impressed upon the leaders of both the religions to do away with all formalism and ritualism and understand the reality. In the later part of his life he settled at Kartarpur on the banks of Ravi and there he died in 1538 A.D.

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2. Guru Angad Dev ... 62 Shlokas

Guru Angad was born in 1504 A.D. at Sarai M[illegible] of Ferozepore district of the Punjab (India). His father Ph[illegible] was a trader. Before becoming the Guru, his name was Lehna. He was married to a lady named Khivi. He had two sons named Dasu and Datu and one daughter named Bibi Amro. At first he was a devotee of Durga, but when he came in contact with Guru Nanak, he became his disciple. His service to Guru Nanak was so sincere and great that Guruship was bestowed on him in 1537 A.D. He passed the rest of his life at Khadur and died there in 1553 A.D.

3. Guru Amar Das ... 907 hymns including Pauris and Shlokas

Guru Amar Das was born at Basarke in Amritsar district in 1479 A.D. He had two sons Mohan and Mori and two daughters Dani and Bhani. He was a Vaishnava, but when he came in contact with Guru Angad, he became his disciple. He served the Guru with such zeal and reverence that Guruship was bestowed upon him in 1553 A.D. Then he went to Goindwal to live there. He died there in 1574 A.D. at the age of 95.

4. Guru Ram Das ... 679 hymns including Pauris and Shlokas.

Guru Ram Das was born at Lahore in 1534 A.D. He was married to Bibi Bhani, the daughter of Guru Amar Das. He had three sons namely Prithi Chand, Mahadev and Guru Arjan. Guru Amar Das installed him as Guru in 1574 A.D. He began the construction of the tank and the temple at a new town named Guru ka Chak which was later on called Amritsar. He died in 1581 A.D. at Goindwal.

5. Guru Arjan Dev ... 2218 hymns including Pautis and Shlokas.

Guru Arjan was born in 1563 A.D. He became the Guru at the age of 18 in 1581 A.D. He completed the

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construction of the tank and the temple of Amritsar. He was the compiler of *Adi Granth* and the majority of the verses of Adi Granth were composed by him. He was the first martyr of the Sikh Community. The emperor Jehangir was responsible for his martyrdom in 1606 A.D.

The Sixth (Guru Har Govind), seventh (Guru Har Rai) and eighth (Guru Harkrishan) Gurus did not write poetry.

6. **Guru Tegh Bahadur** ... 59 hymns and 56 Shlokas.

Guru Tegh Bahadur was the son of the sixth Guru and was born in 1622 A.D. at Amritsar. His mother was Nanaki. He was installed as a Guru in 1664 A.D. In order to save the Hindus from the communal frenzy of Aurangzeb, he attained martyrdom in 1675 A.D.

7. **Guru Gobind Singh** ... One Shloka in the Shlokas of Guru Tegh Bahadur.

Guru Gobind Singh, the tenth Guru was born at Patna in 1666 A.D., when his father Guru Tegh Bahadur was on a visit to the holy places, while proceeding towards Assam. He became Guru at the age of nine. He had four sons, two of them were bricked up alive at Sirhind and the other two fought bravely at Chamkaur and died. He wrote several longer poems of religious and literary merits which were later compiled in *Dasam Granth*. He passed most of his life-time in fighting with the opposing forces. He gave the form of soldiers to the Saintly disciples of Nanak and he named them *Khalsa*. After the death of Aurangzeb. he accompanied Bahadur Shah to Deccan where he met Banda Bahadur. He died at Nanded in 1708 A.D., but before his death, he passed on the Guruship to *Granth Sahib*. He is said to have written one Shloka in response to a shloka of his father, though his authorship of the Shloka is not mentioned in *Adi Granth*.

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III—The Saints and Bards of the Times of the Gurus

1. **Bhikhan** ... Two hymns

Bhikhan was a Sufi saint. He was a resident of Kakori in Lucknow district and died in the early part of the reign of Akbar.

2. **Sur Das** ... Two hymns

Sur Das, a Brahman by caste, was born in 1528 A.D. He was appointed as governor of the province of Sandila by the Mughal emperor, Akbar the Great. He squandered the revenues of the province on the saints and fled away fearing the displeasure of the king. He was later on arrested and imprisoned, but released shortly afterwards. He should not be confounded with blind Sur Das, the author of *Sur Sagar*.

3. **Sundar** ... One poem entitled *Sad* containing 6 Pauris

Sundar, who wrote *Sad* in Ramkali depicting the death of Guru Amar Das, was one of his grandsons.

4. **Mardana** ... Three Shlokas

Mardana was the bard who accompanied Guru Nanak during his travels.

5. **Kal** ... 49 (46 Swayyas and 3 Sorathhas)
6. **Kalsahar** ... 4 Swayyas
7. **Tal** ... 1 Swayya
8. **Jalap** ... 4 Swayyas
9. **Jal** ... 1 Swayya
10. **Kirat** ... 8 Swayyas
11. **Sal** ... 3 Swayyas
12. **Bhal** ... 1 Swayya
13. **Nal** ... 6 Swayyas
14. **Bhikha** ... 2 Swayyas
15. **Jalan** ... 1 Swayya
16. **Das** ... 14 (7 Swayyas, 3 Rad and 4 Jholnay)

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17.	**Gayand**	... 5 Swayyas
18.	**Sewak**	... 7 Swayyas
19.	**Mathura**	... 10 Swayyas
20.	**Bal**	... 5 Swayyas
21.	**Harbans**	... 2 Swayyas

The above-mentioned seventeen Bhatts or poets[1] from No. 5 to No. 21 appeared in the court of the Gurus and wrote swayyas or poems on their spiritual greatness.

22 and 23. Satta and Balwand ... One Var containing 8 Pauris

Satta and Balwand were the bards in the court of Guru Arjan. They sang a Var in Ramkali Raga in the praise of the Gurus.

The order of the Poetry given in Adi Granth is as follows :—

I.—*Jupji*—of Guru Nanak—the morning Prayer.

II.—*Rahiras*—the evening prayer—containing the following order of hymns :

1. *So Daru* Raga Asa Mahla 1.
2. Asa Mahla 1.
3. Asa Mahla 1.
4. Gujri Mahla 4.
5. Gujri Mahla 5.
6. *So Purukh* Asa Mahla 4.
7. Asa M. 4.
8. Asa M. 1.
9. Asa M. 5.

III.—*Sohila*—the bed-time Prayer—contains the hymns in the following order :

1. Gauri Dipki M. 1.
2. Asa M. 1.
3. Dhanasari M. 1.
4. Gauri Purbi M. 4.
5. Gauri Purbi M. 5.

1. There are some who follow the line of the author of *Gur Bilas of VI Guru* (like Dr. Charan Singh) who believe that there were seventeen bhatts, but there are some who classify the composition of the bards under eleven names. There is practically no material available regarding the bhatts. For those who believe in eleven bhatts Kalya and Kalya Sahar are the same and Jal and Jalap are one and the same.

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IV.—The Ragas which are in the following order :—

1. Srī Raga
2. Majh
3. Gaurī
4. Āsā
5. Gujrī
6. Devgandhari
7. Bihāgrā
8. Vadhans
9. Sorathh
10. Dhanāsarī
11. Jaitsrī
12. Todī
13. Bairārī
14. Tilang
15. Sūhī
16. Bilāwal
17. Gaund
18. Ramkalī
19. Nat Narain
20. Mali Gaurā
21. Mārū
22. Tukharī
23. Kedārā
24. Bhairo
25. Basant
26. Sarang
27. Malār
28. Kānarā
29. Kalyān
30. Prabhātī and
31. Jaijāvantī.

In these Ragas the following order of hymns is observed :

1. Chaupade, Dupde, Tipde, Panchpade or Chhipade with the number of the musical notation of the Raga in serial order and the number of Mahla in serial order.
2. Ashtapadis with the number of musical notation of the Raga in serial order and the number of Mahla in serial order.
3. Solhe, if any, with the number of Mahla in serial order.
4. Poems with special sub-headings with the number of Mahla and musical notation in serial order which do not corne under 1 and 2.
5. Chhants with the number of musical notation and the number of Mahla in serial order.
6. Vars of the Gurus in serial order followed by Var written by bards, if any.

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7. The hymns of the saints mostly beginning with Kabir followed by Namdev and other saint-poets.

V.—Shlokas and Swayyas are given in the following order :

1, Shlokas Sahaskriti
2. Gatha
3. Phunhay
4. Chaubolay
5. Shlokas of Kabir
6. Shlokas of Sheikh Farid
7, Swayyas of Guru Arjan
8. Swayyas written by bards as panegyrics on the first to fifth Gurus in serial order.
9. Shlokas in excess of Vars by the first, third, fourth and fifth Gurus in serial order.
10. Shlokas of the Ninth Guru.
11. *Mundavani* or the seal consisting of two shlokas.

VI.—Ragamalā.

The Compilation of Adi Granth : The compiler of this great anthology not only included the hymns of his predecessors, but also of other Indian saints imbued with divine love. It cannot be exactly said how the compiler gathered his material. As regards his predecessors he had an access to the manuscripts handed down in the family. In this connection it is said that Baba Mohan, the son of Guru Amar Das was approached and he gave the manuscripts, though hesitantly. These manuscripts[1] contain the *Bani* of only fourteen Ragas as against thirty in the first recension. The poets included are Guru Nanak, Guru Angad, Guru Amar Das, Kabir, Namdev, Trilochan, Sen, Ravidas and Jaidev. Guru Arjan must have collected the rest from other manuscripts, the details of which are not

1. These Mss. are said to have been compiled from earlier Mss. by Sahansar Ram at the instance of Guru Amar Das. The verses of Guru Nanak were written by different Sikhs who accompanied him in his travels. For this see *Puratan Janamsakhi*.

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available. The eulogies of the bards were personally given by the bards or their sons. The remaining hymns of the saints might have been collected from the disciples of Kabir and Namdev or other contemporary saints who lived in the Punjab at that time.

It is really amazing that the verses of Namdev in *Abhang* and those of Kabir in *Bijak* are different from the verses included in *Adi Granth*. This is due to different versions of hymns prevalent at that time in different parts of India. The verses of Guru Nanak were also in the state of such a change. Moreover, many minor saints and disciples had begun to write under the name of Nanak. In order to keep the verses of Guru Nanak in the original form and save them from any change, Guru Arjan began the compilation of *Granth Sahib*.

The hymns under the name of Nanak were increasing in time and the Sikhs requested Guru Arjan Dev to select the genuine verses of Guru Nanak for them. It was very difficult for them to discriminate between the genuine and the false verses. It was at their request that the idea of *Granth Sahib* originated. While Guru Arjan was at work selecting the real verses of Nanak, he thought of the compilation of *Granth Sahib* for the Sikhs. In this way, he preserved the poetry of his predecessors and other saint-poets for posterity.

The elder brother of Guru Arjan, Prithi Chand by name, had also been trying to compose and get composed hymns and pass them out as those of Guru Nanak and other Gurus. In this way he wanted to be recognised as the Guru. This also led Guru Arjan to prepare an anthology of the poetry of the preceding Sikh Gurus.[1]

1. According to Kesar Singh Chhibbar who wrote *Bansavali Nama*, Meharvan, the son of Prithi Chand, was a poet and he began to compose verses under the name of Nanak. Prithi Chand and his followers known as *Meenas* got a Granth prepared in which they included the hymns of the

(*Continued*)

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Bhai Gurdas was the scribe who wrote *Granth Sahib* in Gurmukhi script.[1] The words have not been divided

first four Gurus. In order to establish the Gurudom of Prithi Chand, the bards began to sing the hymns composed by Meharvan. One day, Guru Arjan heard a hymn of Meharvan being sung by the bards. He told Bhai Gurdas that the genuine hymns be separated from the false ones because the *Meenas* were mixing them up. Thus began the compilation of *Adi Granth.*

ਮਿਹਰਵਾਨ ਪੁਤ ਪ੍ਰਿਥੀਏ ਦਾ ਕਬੀਸ਼ਰੀ ਕਰੇ। ਪਾਰਸੀ ਹਿੰਦਵੀ ਸ਼ਹਸਕ੍ਰਿਤ ਨਾਲੇ ਗੁਰਮੁਖੀ ਪੜ੍ਹੇ। ਤਿਨ ਭੀ ਬਾਣੀ ਬਹੁਤ ਬਣਾਈ। ਭੋਗ ਗੁਰੂ ਨਾਨਕ ਜੀ ਦਾ ਹੀ ਪਾਈ।੯੦। ਡੂੰਮ ਲਗੇ ਸ਼ਬਦ ਮੀਣਿਆਂ ਦੇ ਗਾਵਣ। ਦੁਯਾ ਦਰਬਾਰ ਗੁਰਯਾਈ ਦਾ ਲਗੇ ਬਣਾਵਣ। ਮੀਣਿਆਂ ਭੀ ਇਕ ਪੁਸਤਕ ਗ੍ਰੰਥ ਬਣਾਇਆ। ਚਹੁੰ ਪਾਤਿਸ਼ਾਹੀਆਂ ਦੇ ਸ਼ਬਦ ਬਾਣੀ ਵਿਚ ਲਿਖਵਾਇਆ।੯੧।.....ਪੋਹਤ ਬਾਹਮਨ ਫਟ ਜੁਦਾ ਹੋਏ। ਇਕ ਏਧਰ ਇਕ ਓਧਰ ਹੋਇ ਖਲੋਇ। ਜੇਹੜੇ ਓਧਰ ਗਏ ਸੋ ਏਧਰ ਦੇ ਵੈਰੀ। ਜੇਹੜੇ ਏਧਰ ਆਏ ਤਿਨਾ ਨੈ ਛਡੀ ਉਨ੍ਹਾਂ ਦੀ ਕਚਹਿਰੀ।.. ਏਥੇ ਸ਼ਬਦ ਕੀਰਤਨ ਕਰਨ ਸਿਖ ਰਬਾਬੀ ਡੂੰਮ ਉਨ੍ਹਾਂ ਲਏ ਰਖ। ਏਥੇ ਕਿਸੇ ਸਿਖ ਸ਼ਬਦ ਮਿਹਰਵਾਨ ਦਾ ਪੜ੍ਹਿਆ। ਉਹ ਸ਼ਬਦ ਅਵਾਜ਼ ਕੰਨ ਗੁਰੂ ਅਰਜਨ ਦੇ ਪੜਿਆ। ਬਚਨ ਕੀਤਾ ਭਾਈ ਗੁਰਦਾਸ ਗੁਰੂ ਕੀ ਬਾਣੀ ਜੁਦਾ ਕਰੀਏ। ਮੀਣੇ ਪਾਣ ਲਗੇ ਨੀ ਰਲਾ ਸੋ ਨਿਆਰੀ ਕਰ ਧਰੀਏ। ਸ੍ਰੋ ਸਾਹਿਬ ਅਗੇ ਹੀ ਬਾਣੀ ਉਚਾਰ ਕਰਤ ਸੋ ਭਏ। ਸੋ ਭਾਈ ਗੁਰਦਾਸ ਸਭ ਇਕਤ੍ਰ ਕਰ ਲਏ।੯੬।

(ਬੰਸਾਵਲੀ ਨਾਮਾ ਕ੍ਰਿਤ ਕੇਸਰ ਸਿੰਘ ਛਿਬਰ)

Meharwan, the son of Prithia (Prithi Chand) used to compose Poetry. He studied Persian, Hindvi, Sahaskriti and Gurmukhi. He composed a lot of poetry putting the name of Guru Nanak at the end of his poems—90—The Dooms (minstrels) began to sing the hymns of Minas (Prithi Chand and his followers). They created another Guruship. These Meenas got prepared a Granth (holy book) and interspersed the hymns of the first four Gurus—91—The Purohits and Brahmans took sides, some to this side and some to that. Those who went to the other side were inimical to those belonging to this side. Those who came to this side left their (those of the other side) Court.—Here the Sikh Rababis were employed for Kirtan (congregational singing). Some Sikh recited here a hymn composed by Meharvan which was heard by Guru Arjan. The Guru said to Bhai Gurudas, "The hymns of the Gurus must be separated. The Meenas are going to mix up the hymns which should be set in order. The Guru had been composing the hymns in the past which were gathered together by Bhai Gurdas—96—. (*Bansavali Nama* by Kesar Singh Chhibbar)

1. Some people believe that the Gurmukhi script was prepared by Guru Angad. There is no doubt that its name *Gurmukhi*

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off like ancient scripts, therefore the novice feels a bit difficulty in reading a verse which looks like a big word. Sometimes, without a proper guide, a verse becomes a puzzle for the beginner. Although nowadays several printed editions of *Adi Granth* are available in which the words have been divided off, but still the versions of the verses may be doubtful.[1]

It is said that the scribe Bhai Gurdas, who himself was a poet, was often instructed by Guru Arjan to revise and correct the portions of *Granth Sahib*, he had written during the day. The use of the words "*Sudh Keechay*" is an instruction from Guru Arjan. The story goes that once when Bhai Gurdas was writing the verses of the saints at the dictation of Guru Arjan, he became doubtful whether the verses were actually written by the saint or Guru Arjan who might be composing the same and passing them out as those of the saint. The Guru came to know of this suspicion lurking in the mind of Gurdas and showed him the assembly of saints sitting around him with his occult powers. This story can be rejected on the basis of the opposition of the Guru for performing miraculous feats.

There is no doubt about it that the poetry of Bhai Gurdas contains a true elucidation of the verses of *Adi Granth* and thus can be said to be a key to the poetry of the holy Granth. Then the question can be raised as to why the poems of Bhai Gurdas were not included in *Adi Granth*? Again there is a story about it. It is said that Bhai Gurdas felt egoistic about his peotry. In order to remove his egoism, Guru Arjan did not include his poetry in *Adi Granth*, but instead declared that in order to under-

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was coined at that time, but the *Patti* of Guru Nanak which contains all the letters of *Gurmukhi* is a clear proof of its remote origin. In this connection see *Gurmukhi Lippi Da Janam Te Vikas* by G.B. Singh.

1. The distinctive use of *i* and *u* in *Adi Granth* has led Prof. Sahib Singh to prepare the grammer of *Adi Granth* named *Gurbani Vyakaran*.

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stand fully the ideas contained in the verses of *Granth Sahib* the verses of Bhai Gurdas must be read first by a Sikh. But it appears that a major portion of the poetry of Bhai Gurdas was written after the compilation of *Granth Sahib*. Even in his first *Var* Bhai Gurdas mentions the qualities of the sixth Guru. Moreover, as regards the language of this *Var*, he has been influenced by the *Var* of Satta and Balwand, included in *Adi Granth*.

Guru Arjan Dev used to compose hymns for inclusion in *Granth Sahib* at the time of the compilation. It is said when *Basant ki Var* was being composed, Guru Arjan was asked by the servant to take meal. The Guru left his composition when only three Pauris had been written. This incomplete Var without even the Shlokas interspersed before the Pauris was included in *Adi Granth*.

It has been said of the Bible : "Human creatures took over the actual work of writing, but they all wrote under God's guidance and dictation, being moved by His Spirit. Some were judges and kings. Some were learned, others were lowly labourers, herdsmen, fishermen, etc. They were not professional writers, but men of action, servants and witnesses of Jehovah from all walks of life. They wrote over long stretch of years....."[1] The same can be said of *Adi Granth*. Guru Nanak has plainly said :

[2]Whatever Word I receive from the Lord, I pass it on in the same strain, O Lalo ! (Tilang M. I.)

Thus the Word of God has been put forth in *Adi Granth*. The contributors were all types of men : Jaidev was a Brahman, Pipa was a king ; Namdev was a calico-printer ; Trilochan was a Vaish ; Sadhna a butcher. Dhanna a farmer, Sain a barber, Kabir a weaver, Ravidas a

1. *Equipped for every good work* published in 1946 by Watchtower Bible and Tract Society, Inc. International Bible students Association, Brooklyn, New York, U.S.A. *Pp.* 10.
2. ਜੈਸੀ ਮੈ ਆਵੈ ਖਸਮ ਕੀ ਬਾਣੀ ਤੈਸੜਾ ਕਰੀ ਗਿਆਨ ਵੇ ਲਾਲੋ । (ਤਿਲੰਗ ਮਹਲਾ ੧)

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cobbler and the Gurus Kshatriyas etc. They all wrote over a stretch of about six centuries as has been said above.

It is generally accepted that *Granth Sahib* was completed in 1604 A.D.[1] But according to Kesar Singh Chhibbar, it was complete by the end of 1658 Samvat *i.e.* 1601 A.D.[2] This was the first recension of *Granth Sahib*. The second recension was known as *Bhai Banno ki Bir* which was prepared when Bhai Banno was taking the first recension for binding at Lahore. This second recension contains two additional hymns—one of Sur Das and the other of Mira Bai and several other poems after *Mundavani*.

The first recension was installed by Guru Arjan at the temple at Amritsar, when it was complete. Bhai Budha or Baba Budha was the first high-priest (Granthi). This recension passed on from Guru Arjan to Guru Hargovind and then to his grandson Dhir Mal, the son of Baba Gurditta. His brother Har Rai became Guru and he (Dhir Mal) thought it advisable to take possession of *Granth Sahib*. Thence-forward, this recension remained in the family of Dhirmal at Kartarpur and is still there.

Guru Arjan did not approve of the additions of Bhai Banno, therefore he named the second recension *Khari Bir*, which is still with the descendants of Bhai Banno of Mangat (District Gujrat—now in West Pakistan).

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1. *The Sikh Religion* by Macauliffe, Vol. III *Pp.* 64. *A Short History of the Sikhs* by Teja Singh and Ganda Singh, Vol. I *Pp.* 33.

2. ਸੰਮਤ ਸੋਲਾਂ ਸੈ ਅਠਵੰਜਾ ਸੈ ਗਇਏ । ਤਬ ਆਦਿ ਗ੍ਰੰਥ ਜੀ ਜਨਮ ਥੇ ਲਇਏ ।
ਗੁਰੂ ਅਰਜਨ ਜੀ ਦੇ ਧਾਮ ਜਨਮ ਗ੍ਰੰਥ ਜੀ ਧਾਰਾ ।
ਦਾਦਿਆ ਸੀ ਭਾਈ ਗੁਰਦਾਸ ਭਲਾ ਲਿਖਾਰੀ ਖਿਡਾਵਨਹਾਰਾ ।
(ਬੰਸਾਵਲੀ ਨਾਮਾ ਕਿਤ ਕੇਸਰ ਸਿੰਘ ਛਿੱਬਰ)

Samvat 1658 had nearly passed when *Adi Granth* took its birth. The *Granth* was born in the house of Guru Arjan and Bhai Gurdas Bhalla, the scribe was the male nurse.
(*Bansavali Nama* by Kesar Singh Chhibbar).

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When Dhir Mal was approached by Guru Gobind Singh to give *Granth Sahib*, he did not care for the request, but instead said tauntingly, "If thou art a Guru, prepare thine own." The Guru had been busy in the battlefield for a long time. He had no human successor in view. He wanted to bestow Guruship on *Granth Sahib*. Therefore when he left Anandpur, he stayed at Damdama Sahib for some time. There Bhai Mani Singh also joined him, who worked as a scribe for the third recension. The Guru dictated and Bhai Mani Singh wrote. As the story goes, it was a miraculous feat, but it appears that the manuscript copy of the first or second recension might have been provided to him by the Sikhs. In this third recension, the additions made to the first recension are the hymns of the ninth Guru. In the shlokas of Guru Tegh Bahadur at the end of the holy Granth, there is one shloka said to be composed by Guru Gobind Singh.[1]

The poetry of Guru Gobind Singh was later on collected by Bhai Mani Singh in one volume and named *Dasam Granth*. It is said that Guru Gobind Singh was asked by his Sikhs to include his poems in *Granth Sahib*, but he refused saying that *Adi Granth* was the genuine Granth and his poetry was mere play, therefore, it could not be included in that genuine Granth.[2] This third recension is known as *Damdame wali Bir*.

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1. ਬਲੁ ਹੋਆ ਬੰਧਨ ਛੁਟੇ ਸਭ ਕਿਛੁ ਹੋਤ ਉਪਾਇ ।
ਨਾਨਕ ਸਭ ਕਿਛੁ ਤੁਮਰੈ ਹਾਥ ਮੈ ਤੁਮ ਹੀ ਹੋਤ ਸਹਾਇ ।੫੪। (ਸ਼ਲੋਕ ਮਹਲਾ ੯)

Balu hoā bandhan chhuttay sabh kichi hot upāe
Nanak sabha kichh tumre hath main tum hi hot sahāe.
(Shlok M. 9.)

2. ਸ੍ਰੀਮਤ ਸਤਰਹਿ ਸੈ ਪਰਵੰਜੇ ਸਿਖਾਂ ਬਿਨਤੀ ਸਾਹਿਬ ਅਗੇ ਸੀ ਕੀਤੀ ।
ਗਰੀਬ ਨਿਵਾਜ ਜੇ ਬਚਨ ਹੋਵੈ ਤਾਂ ਦੋਹਾਂ ਗ੍ਰੰਥਾਂ ਦੀ ਬੀੜ ਇਕ ਰਹੀਐ ਕਰ ਲੀਤੀ ।
ਸਾਹਿਬ ਬਚਨ ਕੀਤਾ ਆਦਿ ਗੁਰੂ ਹੈ ਗ੍ਰੰਥ ।
ਏਹ ਅਸਾਡੀ ਹੈ ਖੇਡ ਜੁਦਾ ਮਨ ਪੰਥ ।...

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Kesar Singh Chhibbar says that the third recension was prepared at Anandpur and was copied from a copy of the first recension, It had to be submerged in river Sutlej during the battles with the enemy in Samvat 1758, a century after the compilation of the first recension.[1]

ਛੋਟਾ ਗ੍ਰੰਥ ਜੀ ਜਨਮੇ ਸਾਹਿਬ ਦਸਵੇਂ ਪਾਦਸ਼ਾਹ ਕੇ ਧਾਮ ।
ਸੰਮਤ ਸਤਾਰਾਂ ਸੈ ਪਚਵੰਜਾ ਬਹੁਤ ਖਿਡਾਵੈ ਲਿਖਾਰੀ ਨਾਮ ।
ਸਾਹਿਬ ਹੂੰ ਸੀ ਪਿਆਰਾ ਆਪਣੇ ਹਥੀਂ ਲਿਖਿਆ ਤੇ ਖਿਡਾਇਆ ।
ਸਿਖਾਂ ਕੀਤੀ ਅਰਦਾਸ ਜੀ ਨਾਲ ਚਾਹੀਏ ਮਿਲਾਇਆ ।
ਬਚਨ ਕੀਤਾ ਗ੍ਰੰਥ ਹੈ ਉਹ ਇਹ ਅਸਾਡੀ ਹੈ ਖੇਡ ।
ਨਾਲ ਨਾ ਮਿਲਾਇਆ ਆਹਾ ਪਿਆਰਾ ਕਉਨ ਜਾਨੈ ਭੇਦ ।੨੪੪।

(ਬੰਸਾਵਲੀ ਨਾਮਾ ਕ੍ਰਿਤ ਕੇਸਰ ਸਿੰਘ ਛਿੱਬਰ)

In Samvat 1755 the Sikhs requested the Guru to kindly combine both the Granths in one place. The Guru said, "The real Granth is *Adi Granth*, this ours is a separate play, believe it O Sikhs....." The smaller Granth was born at the house of the Tenth King in Samvat 1755—The scribe nursed it. The Guru who had composed it himself, loved it and fondled with it. The Sikhs requested that it should be united with (the other one). The Guru said, "That is real Granth, this ours is mere play. This dear one was not united, nobody knows the mystery—244.

(*Bansavali Nama* by Kesar Singh Chhibbar).

1. ਅਤੇ ਆਦਿ ਗ੍ਰੰਥ ਧੀਰਮਲ ਪਾਸੋਂ ਸੀ ਮੰਗ ਭਿਜਵਾਇਆ । ਤਿਨ ਦਿਤਾ ਜਵਾਬ ਗ੍ਰੰਥ ਨਹੀਂ ਪਠਾਇਆ । ਕਹਿਆ ਤੂੰ ਗੁਰੂ ਹੈਂ ਬਣਿਆਂ, ਹੋਰ ਲੈ ਬਣਾਇ । ਅਸਾਨੂੰ ਦਿਤਾ ਹੈ ਦਾਦੇ ਅਸੀ ਤੈਨੂੰ ਕੀਕੂੰ ਦੇਂਦੇ ਹਾਂ ਚਾਇ ।੨੯੩। ਸਾਹਿਬ ਗ੍ਰੰਥ ਜੀ ਉਤਾਰਾ ਹੋਰ ਕਰ ਮੰਗਾਇਆ । ਅਤੇ ਨਾਲ ਆਪ ਰਸਨਾ ਥੀਂ ਉਚਰ ਬਣਾਇਆ । ਧੀਰ ਮਲ ਸੀ ਭਿਰਾਉ ਤਾਏ ਦਾ ਪੁੱਤਰ । ਸੋ ਤਿਸ ਨਾਲ ਨਹੀਂ ਲੜਨਾ ਉਨ ਦਿਤਾ ਉੱਤਰ ।੨੯੪।.....ਸਾਹਿਬ ਨੇ ਗ੍ਰੰਥ ਸੀ ਮੰਗਵਾਇਆ । ਧੀਰ ਮਲ ਨੇ ਜਵਾਬ ਸੀ ਭਿਜਵਾਇਆ । ਸਾਹਿਬ ਰਸਨੀ ਉਚਾਰ ਲਗੇ ਕਰਨ । ਸਮੁੰਦ ਸਾਗਰ ਗ੍ਰੰਥ ਲਗਾ ਬਣਨ । ਸੋ ਬੜਾ ਗ੍ਰੰਥ ਸੀ ਬਣਿਆ । ਇਕਾਨਵੇਂ ਸਤਰਾਂ ਤਿਸ ਦੀਆਂ ਗਣਿਆ ।੨੯੭। ਸੋ ਸੰਮਤ ਸਤਾਰਾਂ ਸੈ ਅਠਵੰਜਾ ਨਦੀ ਪ੍ਰਵਾਹਿਆ। ਕੋਈ ਕੋਈ ਪੜ੍ਹਾ ਉਸ ਦਾ ਸਿਖਾਂ ਹੂੰ ਹਥ ਆਇਆ । (ਬੰਸਾਵਲੀ ਨਾਮਾ)

1. And (the Guru) sent for *Adi Granth* from Dhir Mal, who refused to send the Granth and said, "If thou art a Guru, prepare your own. The grandfather gave it to us, how can we give it to thee."—293—The Guru got a copy of the Granth prepared and also prepared one by reciting himself. Dhir Mal was a cousin brother, the son of the uncle. Therefore he (the Guru) said, "I shall not fight with him." 294. The Guru sent for the Granth but Dhir Mal had

(*Continued*)

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Bhai Mani Singh prepared another edition of *Adi Granth*, in which he changed the order of hymns given in the previous recensions. He separated the verses of the saints from those of the Gurus. Moreover, he combined both *Adi Granth* and *Dasam Granth*. This did not find favour with the Sikhs. He was openly reproached. According to a Sikh, he separated the parts of the body of the Granth, which was holding the position of the Guru. Bhai Mani Singh did everything with good intentions, but his efforts were condemned.[1]

Before the above incident, the Guruship had been bestowed on *Adi Granth* by the tenth Guru. *Granth Sahib* became *Guru Granth Sahib*. The Holy Book was given a unique position. In no other religion such a position has been given to the holy scripture.

The final act of Guru Gobind Singh has been described thus: "He opened the *Granth Sahib* and placing five paise (pice) and a cocoanut before it, solemnly bowed to it as his successor. Then uttering 'Wahguru ji ka Khalsa ! Wahguru ji ki fatah !' he circumambulated the sacred volume and said, ' O beloved Khalsa ! let him who desireth to behold me, behold the *Guru Granth*. Obey the *Granth Sahib*. It is the visible body of the Guru. And let him who desireth to meet me diligently search its hymns."[2]

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refused. The Guru began to recite it and the great ocean—the Granth – was prepared. In this way the bigger Granth came into being. Ninety-one lines (on one page) were counted.—371—That (Granth) was sunk in the river in Samvat 1758 and the Sikhs found out some of its pages. (*Bansavali Nama*).

1. ਇਤਨੀ ਵਧੀਕ ਉਸ ਪਾਸੋਂ ਗਲ ਸੀ ਹੋਈ । ਜੋ ਭਗਤ ਬਾਣੀ ਜੁਦਾ ਕਰ ਲਿਖੀ ਸੀ ਹੋਈ ।੩੭੭। ਨਾਲ ਦੂਜਾ ਆਦਿ ਰੀਖ ਸੀ ਰਲਾਇਆ । ਤਿਸ ਵਿਚੋਂ ਭਗਤ ਬਾਣੀ ਜੁਦਾ ਕਰ ਲਿਖਾਇਆ । ਦੋਹਾਂ ਰੀਖਾਂ ਦੀ ਬੀੜ ਇਕ ਕਰ ਬੰਧਵਾਈ ।...
   He had done this additional thing. He had written the hymns of the Bhagats separately.—377—And with *Adi-Granth* mixed the second (Granth) seperating the hymns of the Bhagats. A combined recension of both the Granths was prepared.
2. *The Sikh Religion* by Macauliffe edition 1909 Vol. V Pp. 244.

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The hymns in *Adi Granth* are mostly prayer-hymns asking for the divine grace i.e. the grace of God and Guru. The Guru gives the Word or Name and this Name leads towards Brahman. These hymns also depict the state of separation and the state of bliss when the soul merges in Infinite. The hymns also present forth the idea of the transitoriness of this world of *maya* against the immortal domain of Truth.

The hymns also present forth the social and religious background of the times. The position of women in society was highly degrading. Muslims were exploiting Hindus of the time and the Brahmans were exploiting the other castes. The conquered Hindus were like dumb driven cattle and they were passing their days in pitiable plight. Their leaders were full of slavish mentality. The saint-poets were infusing the spirit in them and trying to remove the stings of the conquerors by their songs of love and devotion.

The doctrines of Karma and transmigration have been accepted by *Adi Granth*, but there is an addition of the doctrine of Grace.

The Theory of Creation presented forth by *Adi Granth* is different from the theories propounded by other religions. The Guru says :

There are lakhs of nether regions and lakhs of heavens. (JUPJI)

Besides the songs of devotion, there are some poems which are the eulogies on the Gurus *e.g.* the Var of Satta and Balwand and the Swayyas of the bards. Some scholars have criticised as to why these praises have been included in *Adi Granth*. How could Guru Arjan include his own praises ? But it appears that these poems were included merely because they contain the praises of the Guru-soul which manifested itself in different forms. The praises are not for Arjan, the son of Ramdas, but of the Guru-soul in Arjan.

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This Guru-soul may be named Nanak, the name of the first Guru. Because of the presence this Guru-soul in them, the successors of Nanak wrote their poetry under the name Nanak.

There is a controversy about the poetry of Baba Farid, written in *Adi Granth*. Some scholars believe that the poetry was written by Farid Shakarganj or the first Farid of the twelfth century, while others say that it was written by Sheikh Brahm, the contemporary of Guru Nanak. But it appears that besides Farid Shakarganj and Sheikh Brahm, even other Farids might have contributed their verses under the common name, like the Sikh Gurus.[1]

Several languages and dialects are found in *Adi Granth* Most of the verses are composed in the saint-language which was the common medium of the saints. This language was understood throughout India. These saints moved from place to place. Guru Nanak is said to have travelled throughout India *i.e.* from the Punjab to Assam and from Himalayas to Ceylon. Kabir also travelled in various parts of the country. Namdev is said to have come to the Punjab. In Gurdaspur district there is a sacred place in his memory. Being folk-poets, they spoke in that language which was understood by the masses. The scholars who did not like to write in the vulgar tongue, wrote in Sahaskriti. Guru Nanak and Guru Arjan wrote in Sahaskriti also in order to convey their thoughts to these people.

The saint-poets who belonged to different parts of the country and wrote in the saint-language, could not escape the influences of their regional languages e.g. many verses of Namdev contain words and conjugational endings of Marathi. The verses of the Gurus written in the saint-

1. The Janamsakhis contain some Shlokas which are put in the mouth of Sheikh Brahm. Since these Shlokas are found mingled in the Shlokas of Farid Shakarganj in Adi Granrh, they have given rise to the above possibility.

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language contain influences of Panjabi. Besides the saint-language, the words, endings or hymns of the following languages or dialects are found in *Adi Granth* : Marathi, Gujrati, Avadhi, Eastern Panjabi, Lehndi, Dakhni, Western Hindi, Eastern Hindi, Persian and Arabic. The influences of Sanskrit, Prakrit and Apabhramsa are also apparent. Thus *Adi Granth* provides a valuable ground for research of the mediaeval Indian languages and dialects.

Certain ideas that occur in *Adi Granth* are found in the scriptures of other religions and this similarity has led the writers to believe that the Sikh Gurus were influenced by Islam and Christianity. Since Guru Nanak travelled far and wide, the Christian missionaries emphasised that he accepted the gospel preached by Christ. Mr. Frederic Pincott, M.R.A.S. writing on *Sikhism* in the *Hughes' Dictionary of Islam* says : "A careful investigation of early Sikh traditions points strongly to the conclusion that the religion of Nanak was really intended as a compromise between Hinduism and Muhammedanism, if it may not even be spoken of as the religion of a Mohammedan sect." The idea of a compromise between Hinduism and Islam has been emphasised by several writers such as Cunningham, Monier Williams, and others. But there are some like Macauliffe, Dorothy Field and Greenlees who think that Sikhism is an independent religion having its own distinct features.

Some say that *Adi Granth* interprets Vedas in the language of the masses, but it is clear from an intensive study of the holy Granth that the saint-poets rejected the authority of the Vedas, Puranas and Shastras. In order to bring home their ideas to the masses, the saint-poets illustrated them from Hindu scriptures. Several illustrations were taken from Puranas. The myths of Puranas mentioned in *Adi Granth* are just illustrations and carry no other significance.

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Kabir is said to be the high-priest of Indian mysticism. Nanak came later, therefore some people argue that Nanak came under the influence of Kabir. But it may be pointed out here that both were the product of Bhakti Movement. The movement neither began with Kabir nor Nanak ; they were of course, its significant representatives. They had much in common. The ideology of Kabir fell in line with the ideology of Nanak, therefore his verses were included in *Adi Granth*.

Dr. Trumpp remarks : "The Sikh Granth is a very long volume, but...incoherent and shallow in the extreme, and couched at the same time in dark and perplexing language, in order to cover these defects. It is for us occidentals a most painful and almost stupefying taste, to read only a single Rag and I doubt if any ordinary reader will have the patience to proceed to the second Rag after he shall have perused the first."[1] Dr. Trumpp has not not been able to appreciate the spirit of oriental poetry. There is no doubt that the ideas are repeated in the hymns ; they are love-lyrics with imagery derived both from indoor and outdoor life, they are not burdened with philosophic outpourings. "Indeed there are some passages of genuine poetic worth, expressive of very deep religious aspirations and devotion ..."[2] The translation of Dr. Trumpp of the hymns of *Adi Granth* is literal and at various places incorrect. In the words of Mr. Macauliffe "whenever he (Dr. Trumpp) saw an opportunity of defaming the Gurus, the sacred book, and the religion of the Sikhs, he eagerly availed himself of it." Mr. Macauliffe goes on to say, "One of the main objects of the present work (*The Sikh Religion* in VI Volumes) is to endeavour to make some reparation to the

1. Ernest Trumpp, The *Adi Granth*, London 1877, Preface, page vii.
2. *The Scriptures of Mankind* An Introduction by Charles Samuel Braden Ph. D.—Chapter—The Sacred Literature of the Sikhs.

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Sikhs for the insults which he (Dr Trumpp) offered to their Gurus and their religion.[1]"

Although Mr. Macauliffe has made some reparation, but still no systematic and scientific study has been made of *Adi Granth*. In this work the object has been to bring before the world the undiscovered beauties of *Adi Granth*, the scripture of the Sikhs. The western scholars have not been able to catch the real spirit of the holy book. This work has been divided into three parts. The first part deals with the language, metre, Ragas and Raginis and imagery in *Adi Granth*. The second part gives the social and religious conditions of the times as depicted in *Adi Granth*. The third part gives us in a nutshell the philosophy and Religion as enunciated in *Adi Granth*. By going through these three parts one can well acquaint himself with the language, poetic merit and thought content of *Adi Granth*.

To support the ideas given in the various chapters, suitable quotations in Gurmukhi have been given from *Adi Granth* with their English translation. Whenever it is found necessary, the quotations have been transliterated. Wherever it is thought that the idea of the quotation is fully translated in the paragraph, no separate English translation is provided.

1. *The Sikh Religion* by Macauliffe, Preface, Page vii.

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PART FIRST

THE LANGUAGE, METRE, RAGAS AND IMAGERY IN ADI GRANTH

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CHAPTER I

THE LANGUAGE OF ADI GRANTH

Adi Granth, a treasury of old Hindui dialects—The use of Eastern Apabhramsa in the verses of Jaidev—The characteristics of Western Apabhramsa in Sahaskriti Shlokas—Some of the peculiarities of Southern Apabhramsa in the verses of Namdev—Influence of Arabic and Persian first noticeable in the verses of Namdev—The use of the saint-language by the Gurus and the saint-poets—Influence of Marathi in the verses of Namdev and Trilochan—The use of Panjabi language in the verses of the Gurus, Eastern Hindi in the verses of the bards and Western Hindi in the verses of Kabir and others—The use of Western Panjabi or Lehnda by Guru Arjan and others and the use of Sindhi by Guru Arjan.

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CHAPTER I

THE LANGUAGE OF ADI GRANTH

The *Adi Granth* is the sacred Scripture of the Sikhs, but it contains the *bani*, the religious compositions or hymns, not only of the Sikh Gurus or Divine Teachers but also of the saints, both Hindu and Muslim, belonging to different parts of the country. For this reason one comes across a great variety of dialect and even of language in the *Adi Granth*. Dr. Trumpp goes so far as to say that "the chief importance of the Sikh Granth lies in the linguistic line, as being the treasury of old Hindui dialects."[1] The saints whose compositions are contained in the *Adi Granth* lived from the twelfth to the seventeenth century. Bhagat Jai Deva and Baba Farid, some of whose compositions are included in *Adi Granth* lived in the twelfth century and the last Sikh Guru, whose composition is contained in *Adi Granth*, Shri Guru Tegh Bahadur, attained martyrdom in the seventies of the seventeenth century.[2]

Thus the oldest specimens of the language in the *Adi Granth* are two hymns of Bhagat Jai Deva—one in Raga Gujri and the other in Raga Maru. Both the hymns are produced below :—

੧. ਪਰਮਾਦਿ ਪੁਰਖਮਨੰਪਿਮੰ ਸਤਿ ਆਦਿ ਭਾਵ ਰਤੰ ।
ਪਰਮਦਭੁਤੰ ਪਰਕ੍ਰਿਤਿਪਰੰ ਜਦਿ ਚਿੰਤਿ ਸਰਬ ਗਤੰ । ੧ ।
ਕੇਵਲ ਰਾਮ ਨਾਮ ਮਨੰ ਰਮੰ ।
ਬਦਿ ਅੰਮ੍ਰਿਤ ਤਤ ਮਇਅੰ ।
ਨ ਦਨੰਤਿ ਜਸਮਰਣੇਨ ਜਨਮ ਜਰਾਧਿ ਮਰਣ ਭਇਅੰ ।੧। ਰਹਾਉ ।

1. Introduction to the *Adi Granth* by Dr. Trumpp.
2. Guru Tegh Bahadur was executed in Delhi by the orders of Emperor Aurangzeb in 1675.

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ਇਛਸਿ ਜਮਾਦਿ ਪਰਾਭਯੰ ਜਸੁ ਸ੍ਵਸਤਿ ਸੁਕ੍ਰਿਤ ਕ੍ਰਿਤੰ ।
ਭਵ ਭੂਤ ਭਾਵ ਸਮਬਿਅੰ ਪਰਮੰ ਪ੍ਰਸੰਨਮਿਦੰ ।੨।
ਲੋਭਾਦਿ ਦ੍ਰਿਸ਼ਟਿ ਪਰਗ੍ਰਿਹੰ ਜਦਿ ਬਿਧਿ ਆਚਰਣੰ ।
ਤਜਿ ਸਕਲ ਦੁਹਕ੍ਰਿਤ ਦੁਰਮਤੀ ਭਜ ਚਕ੍ਰਧਰ ਸਰਣੰ । ੩ ।
ਹਰਿ ਭਗਤਿ ਨਿਜ ਨਿਹਕੇਵਲਾ ਰਿਦ ਕਰਮਣਾ ਬਚਸਾ ।
ਜੋਗੇਨ ਕਿੰ ਜਗੇਨ ਕਿੰ ਦਾਨੇਨ ਕਿੰ ਤਪਸਾ ।੪।
ਗੋਬਿੰਦ ਗੋਬਿੰਦੇਤਿ ਜਪਿ ਨਰ ਸਕਲ ਸਿਧਿ ਪਦੰ ।
ਜੈਦੇਵ ਆਇਉ ਤਸ ਸਫੁਟੰ ਭਵ ਭੂਤ ਸਰਬ ਗਤੰ ।੫।੧।
(ਗੂਜਰੀ ਸ੍ਰੀ ਜੈਦੇਵ ਜੀਉ ਕਾ ਪਦਾ ਘਰੁ ੪)*

੨. ਚੰਦਸਤ ਭੇਦਿਆ ਨਾਦਸਤ ਪੂਰਿਆ ਸੂਰਸਤ ਖੋੜਸਾਦਤੁ ਕੀਆ ।
ਅਬਲ ਬਲੁ ਤੋੜਿਆ ਅਚਲ ਚਲੁ ਥਪਿਆ ਅਘਤੁ ਘੜਿਆ ਤਹਾ ਅਪਿਓ ਪੀਆ ।੧।
ਮਨ ਆਦਿ ਗੁਣ ਆਦਿ ਵਖਾਣਿਆ ।
ਤੇਰੀ ਦੁਬਿਧਾ ਦ੍ਰਿਸਿਟ ਸੰਮਾਨਿਆ ।੧। ਰਹਾਉ ।
ਅਰਧਿ ਕਉ ਅਰਧਿਆ ਸਰਿਧ ਕਉ ਸਰਧਿਆ
ਸਲਲ ਕਉ ਸਲਲਿ ਸੰਮਾਨਿ ਆਇਆ ।
ਬਦਤਿ ਜੈਦੇਉ ਜੈਦੇਵ ਕਉ ਰੰਮਿਆ ਬ੍ਰਹਮੁ ਨਿਰਬਾਣੁ ਲਿਵਲੀਣੁ ਪਾਇਆ।੨।
(ਰਾਗੁ ਮਾਰੂ ਬਾਣੀ ਜੈਦੇਉ ਜੀਉ ਕੀ)*

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*1. Parmadi purkhamnopamiṁ sati ādi bhāva ratam
Parmadbhutam parkritiparam jadi chinti sarab gatam —1
Kewala Rāma Nāma manoramam
Badi amrit tat miam
Na danoti ja samarnena janam jarādi maran
bhiam —1—Pause
Ichasi jamādi parabhiam jasu svasti sukrita kritam
Bhava Bhūta bhāva samabiam parmam prasanmidam —2
Lobhādi dristi pargriham jadi bidhi ācharnam
Taji sakal duhkrit durmati bhaj chakradhara saranam —3
Hari bhagti nij nihkewalā rida karamṇā bacsā
Jogen kiṁ jagen kiṁ danen kiṁ tapsa —4
Gobind gobindeti japi nara sakal sidhi padam
Jaidev āiu tasa saphuṭam bhava bhūta sarab gatam —5-1
(Gūjri sri Jaidev jiu ka pada gharu 4)

2. Chandsat bhediā nadsat pūriā sūrsat khoṛsādatu kīā
Abala balu toṛiā acala calu thapiā agharā gharia taha
apio pīā —1
Man adi guṇ adi vakhaṇiā

(*Continued*)

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A close scrutiny of these hymns shows that the first hymn contains many *Tatsam* words. The rules of euphony (Sandhi) have been followed—*viz.*

ਗੋਬਿੰਦੇਤਿ Gobindeti=ਗੋਬਿੰਦ Gobind+ਇਤਿ iti

ਪੁਰਖਮਨੋਪਿਮੰ Purkhamanopamiṁ=ਪੁਰਖੰ Purkhaṁ+ਅਨੋਪਮਿੰ anopamiṁ

ਪਰਮਦਭੁਤੰ Parmadbhutaṁ=ਪਰਮ parama+ਅਦਭੁਤੰ adhbutaṁ

ਪਰਮਾਦਿ Parmādi=ਪਰਮ parama+ਆਦਿ ādi

ਪ੍ਰਸੰਨਮਿਦੰ Prasanmidaṁ=ਪ੍ਰਸੰਨਮ prasannam+ਇਦੰ idaṁ

ਮਨੋਰਮੰ Manoramaṁ=ਮਨਸ Manasa+ਰਮੰ ramaṁ

ਕਰਮਣਾ Karmaṇā=ਕਰਮਨ Karmana+ਆ ā

But this hymn of the famous author of **Gita Govinda** is not pure Sanskrit. "It is a queer mixture of Sanskrit and the vulgar tongue."[1] The following peculiar features are noticeable in the language :—

(a) The initial *y* has been changed into *j*—*viz.*

ਯਦਿ Yadi) ਜਦਿ Jadi

ਯਮਾਦਿ Yamādi) ਜਮਾਦਿ Jamādi

ਯਸ਼ਸ Yaṣas) ਜਸ Jasa

This is in accordance with the Prakrit rules and is a step taken towards the original form of the Pre-Aryan period. This *y* (ਯ) should not be mistaken for another *y* (ਯ) in Sanskrit which alternates with the vowel i.

(b) Similarly *v* has been changed into *b*—*viz.*

ਵਚਸ Vacasa) ਬਚਸਾ Bacasā

ਗੋਵਿੰਦ Govinda) ਗੋਬਿੰਦ Gobinda

Terī dubidhā dristi sammaniā —1—pause
Ardhi ku ardhiā saradhi ku sardhiā
salala ku salali sammān aiā
Badati Jaideu Jaidev ku rammia Brahmu nirbāṇa livlīn —2
pāiā
(Ragu Marū bani Jaidev jiu ki)

1. A Grammar of the Sanskrit Language by F. Kielhorn.
2. Page cxxiii of THE ADI GRANTH by Dr. Trumpp.

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ਸਰਵ Sarava) ਸਰਬ saraba
ਵਿਧਿ Vidhi) ਬਿਧਿ bidhi
ਸਮਵਿਅੰ Samaviaṁ) ਸਮਬਿਅੰ samabiaṁ

(The reading seems to have been ਸਮਾਵਯਯਮ *samavayyam* meaning thereby 'always the same' and 'changeless')

(c) ā has been used even after some of the stems ending in short *a* which is a speciality of this dialect *viz.* ਨਿਹਕੇਵਲਾ Nihkevalā.

The above-mentioned characteristics of the language are the characteristics of Apabhramsa and chiefly of the Eastern Apabhramsa according to G.V. Tagare.[1]

Here it will be interesting to note the difference between Prakrit and Apabhramsa. By Apabhramsa is meant the spoken form of the language of the masses which differed according to the provinces and the climatic conditions of the country. The Prakrits are the literary forms corresponding to the various Apabhramsa dialects. Thus the Maharashtri Prakrit was based upon Maharashtra Apabhramsa. Saurseni Prakrit was based upon Saurseni Apabhramsa and so on. The period of Prakrits extends from 2nd Century B.C. to the end of the 10th Century A.D. During all this period there have been as many literary Prakrits as there were Apabhramsas. But there are evidences to prove that along with the Prakrit languages, sometimes Apabhramsas were also used for literary purposes and it is also possible that a certain amount of literature existed in pure Apabhramsas as well. From tenth century A.D. onward when Apabhramsas were no more the spoken dialects, Prakrits ceased to be literary languages and their place was taken by Apabhramsas which were now the literary forms other than Sanskrit and their

1. Historical Grammar of Apabhramsa by Gajanam Vasudeva Tagare M.A., B.T., Ph. D. First Edition.

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practice continued almost upto the end of the sixteenth century A.D. Enormous Apabhramsa literature was produced between tenth century A.D. and sixteenth century A.D. with which we are not concerned here. There is no doubt that the various modern vernaculars have come out of the various Apabhramsas in vogue in various parts of the country. For classifying the various Apabhramsas Dr. Tagare's classification may be accepted.

Dr. Tagare has classified Apabhramsa into three parts *viz.* Western Apabhramsa, Southern Apabhramsa and Eastern Apabhramsa. The Western Apabhramsa includes the works written in Malwa, Rajputana, Gujarat etc. The works of Deccan writers are included in Southern Apabhramsa. The Eastern Apabhramsa includes the works belonging to the eastern parts of the country, particularly Bengal.

Dr. Tagare in his appreciable work has included Apabhramsa writers upto twelfth century. In the case of Eastern Apabhramsa, he has used the following works as basic texts :—

Doha Koṣa by Kaṇha

and

Doha Koṣa by Saraha

Kaṇha and Saraha were both Bengali poets who lived before the end of the twelfth century. Jaidev whose hymns are under review was also a Bengali poet. Dr. Trumpp suggests that Jaidev 'belongs in all likelihood to the fourteenth century.'[1] But when we study the morphology and phonology of the Apabhramsa, we find that Dr. Trumpp did not go deep into the language. In *Adi Granth* we have only two hymns of Jaidev. No other hymns are available except his famous Sanskrit work **Gita Govinda**. Jaidev

1. Page cxxiii of Introduction of *Adi Granth* by Dr. Trumpp.

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was a great Sanskrit scholar, but in his hymns we find the use of Eastern Apabhramsa also.

The following characteristics of the Eastern Apabhramsa according to Dr. Tagare, namely

*1. The initial *y* was consistently changed to *j* in all regions.

**2. *v* was changed into *b* without exception in Eastern Apabhramsa.

***3. ā is chiefly found in Eastern Apabhramsa.

are found in the first hymn of Jaidev. The examples have been given above.

ਜੈਦੇਵ ਆਇਉ ਤਸ ਸਫੁਟੰ (Jaidev āiu tas saphutaṁ) is all Apabhramsa. ਆਇਉ Āiu (Āiau) is passive past participle with suffix -iau of Eastern Apabhramsa,[1] ਤਸ (Tas) is dative genitive ablative singular in Eastern Apabhramsa and is a declension from ਤਦ Tad,[2] ਸਫੁਟੰ Saphutaṁ is Apabhramsa of ਫੁਟਨਾਂ Phutna.[3] Āiau might have been used as ਆਇਉਁ (Āiaŭ), which is present indicative first person singular,[4] -aŭ being the suffix in this case.

According to Dr. Tagare Eastern Apabhramsa is characterised by the additional -ahi', -ahi, -ehi, and -ita, out of which -ita is probably a borrowal from Bengal.[5] This speciality of Eastern Apabhramsa is contained in the first hymn of Jaidev in ਗੋਖਿੰਦੇਤਿ Gobindeti=ਗੋਖਿੰਦ Gobind+ਇਤਿ iti ਦਨੋਤਿ Danoti is in fact, a tatsam word from which -u is missing by oversight. The real word is ਦੁਨੋਤਿ Dunoti. ਬਚਸਾ Bacasā and ਤਪਸਾ Tapasā are from Sanskrit ਵਚਸ Vacasa and ਤਪਸ Tapasa.

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* & **Page 26 of Historical Grammar of Apabhramsa by Dr. Tagare.

***Ibid page 29.

1. *Ibid* page 319
2. *Ibid* page 226.
3. *Ibid* page 421.
4. *Ibid* page 294
5. *Ibid* page 28.

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The above analysis of the first hymn shows that though the poet uses Sanskrit words and derivations, he writes still his hymns in Eastern Apabhramsa.

The second hymn is characteristic of much less influence of Sanskrit. It is mainly written in Eastern Apabhramsa. The use of Past Passive Participle is special characteristic of this hymn. According to Dr. Tagare -ia, -iya, -iaa, -iau and -a are the endings used in Eastern Apabhramsa for Past Passive Participles. The examples are ਭੇਦਿਆ bhediā, ਪੂਰਿਆ pūriā, ਕੀਆ kīā, ਤੋੜਿਆ toṛia, ਥਪਿਆ thapiā, ਘੜਿਆ gharṛiā, ਪੀਆ pīā, ਸੰਮਾਨਿਆ sammaniā, ਅਰਧਿਆ ardhiā, ਸਰਧਿਆ sardhiā, ਆਇਆ āiā, ਰੰਮਿਆ ramiā and ਪਾਇਆ pāiā.

In ਦ੍ਰਿਸਟਿ dristi, ਸਟ st has come down in Eastern Apabhramsa from Maghdi Prakrit, instead of ਸ਼ਟ ṣṭ or ਸ਼ਠ ṣṭh.[1]

The use of ਕਉ ku in this hymn is not that of a post-position because ਕਉ ku was not in use at that time in Eastern Apabhramsa as a post-position. The commentators of *Shabdarathh* (ਸ਼ਬਦਾਰਥ)[2] have given it the meaning of a post-position, but it does not appear to be correct. It may have been used in the hymn as an Interrogative Pronoun.

According to Dr. Tagare, taking into consideration the Interrogative Pronoun, "*Ki* was a very popular base in Eastern Apabhramsa."[3] But still *Ko* was in use, though not frequently. It had been used in Saraha's *Doha Koṣa*.[4]

1. An Introduction to Comparative Philology by P. D. Gune Second Impression page 229.
2. *Shabdarathh*—4 vols. published by Shabdarthh Gurbani Trust.
3. Historical Grammar of Apabhramsa by Dr. Tagare page 259.
4. *Ibid* page 260.

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'*Ko*' has been formed from Sanskrit ਕੁਤਸ kutasa or ਕੁਤ: kuta: meaning 'How' or 'In what manner'.[1]

Formation of some words in the hymn :—

1. ਖੋੜਸਾਦਤ khoṛsādata=ਖੋੜਸ khoṛas (ਖਟਦਸ khatdas)+ ਆਦਤ ādat=Sanskrit ਖੋਡਿਸਨ khodisana+ਆਦਯਤ ādyata. So ਖੋੜਸਾਦਤ khorsādata is an Apabhramsa formation.
2. ਅਪਿਓ Apiau is from Sanskrit ਅਪੁ apu.
3. ਅਰਧਿ ardhi is Apabhramsa formation from ਅਰਾਧਨੰ arādhanaṁ.
4. ਸਰਧਿ saradhi is Apabhramsa formation from ਸ਼੍ਰਧਾ śradhā.
5. The word ਤੇਰੀ terī is a second person possessive adjective.[2]

Thus these two hymns of Jaidev show

1. That besides using Sanskrit words in his verses, Jaidev used Eastern Apabhramsa also.[3]
2. That keeping in view the Apabhramsa formations, Jaidev may be said to belong to the twelfth century.

Besides the use of Eastern Apabhramsa, we find examples of Western Apabhramsa in *Adi Granth*. Most of the *Sahaskriti Shlokas* and all the *Gatha Shlokas* were composed by Guru Arjan Dev by the end of the sixteenth century. It has been said earlier that Apabhramsa works were written upto the end of the sixteenth century.

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1. A Prakrit Grammar with English Translation by Pandit Rishikesh Sastri page 93.
2. Historical Grammar of Apabhramsa by Dr. Tagare page 280.
3. Lassen is of the opinion that Jaidev wrote most of his poems and songs in Prakrit and Apabhramsa but the analysis of the two hymns of Jaidev given above clearly shows that they are written in Eastern Apabhramsa.

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The following characteristics have been noticed in the language of the *Sahaskriti* and *Gathha* Shlokas :—

1. *v* is changed into *b* as in—

ਬਰਧ baradh (ਵ੍ਰਧ vradh ਬਸ bas (ਵਸ vas

ਬਿਗਸੀਧਿ bigsīdhi (ਵਿਕਸਿਤ viksit

ਬਿਧਿ bidhi (ਵਿਧਿ vidhi ਬਿਚਰ bichar (ਵਿਚਰਨ vicharan

ਬਿਗਜਾਪਿਤ bigyāpit (ਵਿਗਜਾਪਿਤ vigyāpit

ਬੇਸਟ besta (ਵੇਖਟ vekhta ਸਰਬ sarab (ਸਰਵ sarav

ਬਿਓਗ bioga (ਵਿਯੋਗਿਨ viyogin

ਭਬਯੰ bhabyaṁ (ਭਵਯੰ bhavyaṁ

ਬ੍ਰਿਥਾ brithā (ਵਯਥ vayath

In this connection we must not forget that in Sanskrit texts *v* could be substituted for *b* and vice versa, but gradually in Apabhramsas *v* was replaced by *b* as ਵਕੁਲ vakul) ਬਕੁਲ bakul.

2. *Sh* and *Kh* are changed into *s* as in—

ਆਸ੍ਰਯੰ āsrayaṁ (ਆਸ਼੍ਰਯ āṣraya

ਸੁਭੰਤ subhanta (ਸ਼ੋਭਨ ṣobhana

ਦਿਸਹ disaha (ਦ੍ਰਿਸ਼ਟਾ driṣṭā

ਸਿਖੰਡੰ sikhandaṁ (ਸ਼ਿਖਾ ṣikha+ਅੰਡ aṇḍ

ਵਸ vasa (ਵਸ਼ vaṣa

ਦਰੁਸਟਾਂ drustaṁ (ਦੁਸ਼ਟਾਂ duṣtaṁ

ਸਾਸਨ sasan (ਸ਼ਾਸਨਾ ṣasanā

ਦਸਨ dasan (ਦਸ਼ਨ daṣan

ਕੁਸਲਨਾ kusalna (ਕੁਸ਼ਲਿਨ kuṣlin

ਗਰਿਸਟ grista (ਗਰਿਖਠ grikhtha

This is just opposite of Eastern Apabhramsa. This tendency namely change of *sh* into *s* is found in Sanskrit also. Compare the form ਸ਼ਵਸ਼ੁਰ ṣavaṣur in place of ਸ਼ਵਸੁਰ ṣavasur now.

3. *Ksh* is changed into *kh* or *ch* as in

ਪੇਖੰ ਤੇ pekhante (ਪ੍ਰੇਕਸ਼ਣ prekaṣaṇ

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ਰਖੇਣ rakheṇ (ਰਕਸ਼ rakṣa

ਛੇਪ chep (ਕਸ਼ਪ kṣap

In this connection compare Sanskrit ਕਸ਼ੇਤ੍ਰ kaṣetra to Hindi ਖੇਤ khet and Sanskrit ਕਸ਼ਤ੍ਰੀਆ kaṣatrīyā to Hindi ਛਤ੍ਰੀ chatrī.

4. The use of *eṇa* is very frequent e.g. in

ਪ੍ਰਹਾਰੇਣ prahāreṇ, ਰਖੇਣ rakheṇ, ਪ੍ਰਕਾਰੇਣ prakāreṇ, ਰੂਪੇਣ rūpeṇ, ਗਰਬੇਣ garbeṇ, ਗਛੇਣ gacheṇ, ਭਾਰੇਣ bhāreṇ, ਦ੍ਰਿਸਟੇਣ dristeṇ, ਭਰਮੇਣ bharmeṇ ਸੰਗੇਣ sangeṇ.

5. The addition of *ha* is a common phenomenon e.g. in

ਬਾਧਵਹ badhvaha, ਗ੍ਰਿਹਾਰਥਕਹ grihārthakaha, ਚਰਮਣਹ charamṇaha, ਅਸਥੰਭਨਹ asthambanaha, ਆਵਧਹ āvadaha, ਦਿਸਹ disaha, ਲੋਕਕਹ lokakaha, ਸਨਬੰਧਨਹ sanbandhanaha, ਬੈਸ੍ਯਾਂਤਰਹ baisvātaraha, ਅਗ੍ਰਨੀਵਹ agarṇīvaha, ਦੁਰਜਨਹ durjanaha, ਆਲਯਹ ālayaha, ਬਿਮੋਹਨਹ bimohanaha, ਤੋਯਣਹ toyaṇaha, ਜੀਅਣਹ jīaṇaha, ਕੁਸਲਣਹ kusalṇaha, ਸਮੂਹਣਹ samūhaṇaha, ਸੁਪਨਹ supnaha, ਨਰਹ narah.

6. The use of -ā e.g. in

ਪ੍ਰਕਾਰਾ prakārā, ਪਰਾ parā, ਬਲਨਾ balnā.

7. The use of Visaraga e.g. in

ਦ੍ਰਿੜ੍ਹਤਣਃ driṛhaṁtaṇa:, ਲਿਖਯਣਃ likhyaṇa:, ਸੰਪੂਰਣਃ sampuraṇa:, ਰੰਗਣਃ rangaṇa:.

8. The use of Anuswara e.g. in

ਸੁਖਯੰ sukhyaṁ, ਦੇਹੰ dehaṁ, ਬਲਨੰ balnaṁ, ਧਰਮੰ dharmaṁ, ਆਸ੍ਰਯੰ āsrayaṁ, ਪ੍ਰਿਅੰ priaṁ, ਸਿਖੰਡੰ sikhandaṁ, ਰਿਖਿਅੰ rikhiaṁ, ਜਨਮੰ janmaṁ, ਪਾਤਾਲੰ pātālaṁ, ਭਸਮੰ bhasmaṁ, ਪਾਛੰ pāchaṁ, ਦਾਨੰ danaṁ, ਵਸਯੰ vasyaṁ, ਪਿਸਨੰ pisnaṁ, ਅਟਵੀਅੰ atvīaṁ, ਅਧਮੰ adhamaṁ, ਰਮਣੰ ramṇaṁ, ਬੇਸਟੰ besataṁ, ਮਦਿਰੰ madiraṁ, ਤੁਯੰ tuyaṁ, ਮੇਰੰ meraṁ, ਹਰੀਅੰ harīaṁ, ਹਿਰਣੰ hirṇaṁ, ਭਰਣੰ bharṇaṁ, ਲਭੰਤੰ labhantaṁ, ਲਭਧਿਅੰ labhdhiaṁ, ਰਤਨੰ ratnaṁ, ਰਚਨੰ rachnaṁ, ਬਿਓਗੰ biogaṁ.

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Most probably it is for the sake of symphony.

9. The use of endings of active voice (Parasmaipada) and the reflective voice (Atmanepada) in the present Indicative according to Sanskrit Grammar :

Parasmaipada Present Indicative Singular :—

ਕਰੋਤਿ karoti, ਪਤਿਤ patita, ਅਵਰਤ avarta.

Atmanepada Present Indicative Singular :—

ਛੇਦਤੇ chedate, ਆਕਰਖਤੇ ākarkhate, ਲਭਤੇ labhate, ਤ੍ਰਿਪਯਤੇ tripayate, ਉਪਤਿਸ਼ਟਤੇ uptiṣṭate, ਆਰੂੜਤੇ ārūratay, ਬਿਚਰਤੇ bicarte, ਉਪਰਜਤੇ uparjate, ਬੋਹਤੇ bohate.

Parasmaipada Present Indicative Plural :—

ਰਹੰਤ rahant, ਧ੍ਰਿਗੰਤ dhrigant, ਮਿਥੰਤ mithant, ਖੀਣੰਤ khiṇant, ਬਰਧੰਤਿ bardhanti, ਹਿਤੰਤ hitant, ਗਨੰਤ ganant, ਪਤੰਤਿ patanti, ਰਚੰਤ racant, ਸਿਮਰੰਤਿ simranti, ਜਾਨੰਤਿ jānanti, ਜਪੰਤਿ japanti, ਸ਼ੁਭੰਤ subhant, ਪੇਖੰਤ pekhant, ਮਿਟੰਤਿ miṭanti, ਬਸੰਤ basant, ਬਧਿੰਤ badhint, ਰਹੰਤ rahant, ਗਿਰੰਤ girant, ਜਲੰਤ jalant, ਤ੍ਰਿਣੰਤ triṇant, ਸਹਕੰਤ sahkant, ਬੂਡੰਤ būḍant, ਉਣੰਤ uṇant.

Atmanepada Present Indicative Plural :—

ਪੇਖੰਤੇ pekhante, ਭੁੰਚੰਤੇ bhuncante, ਗਹੰਤੇ gahante.

10. The use of ending *-s* as in

ਮਿਤ੍ਰਸ mitras, ਹੀਣਸ hīṇas.

11. The use of the ending *-m* as in

ਸਤਮ satam, ਸੰਗਮ sangam.

12. The use of suffix *Kārī* as in ਬਲਵੰਤਕਾਰੀ balwantkarī.

13. The use of the ending *-ijjai* as in ਭਣਿਜੈ bhaṇijjai.

14. n is changed into ṇ e.g. in

ਖੀਣੰਤ khiṇant (ਛਿਨ chin

ਚਰਮਣਹ caramṇah (ਚਰਮਨ carman

ਜੀਅਣਹ jīaṇah (ਜੀਵਿਨ jīwin

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ਕੁਸਲਣਹ kusalṇah (ਕੁਸ਼ਲਿਨ kuṣlin

ਲਿਖਣਃ likhṇa: (ਲਿਖਨੰ likhnaṁ

In this connection compare Sanskrit and Prakrit words where all Sanskrit *n* have been changed into *ṇ*.

15. The use of ਮਮੰ mamaṁ, ਤਵ tav, ਤੁਯੰ tuyaṁ, ਜੇਣ jeṇ, ਤੇਣ teṇ, ਜਸ jas as pronouns.

16. The use of ਜਥ jath, ਕਥ kath, ਤਥ tath as adverbs of place.

17. The use of ਕਦੰਚ kadanc, ਕਤੰਚ katanc, ਕਦਾਂਚਹ kadancah as Interrogative Pronouns.

The above characteristics of Sahaskriti give us an idea about the composition of the language. Nos. 1, 2, 3, 4, 5, 6, 10, 12, 13, 14, 15, 16 and 17 are the peculiarities of Western Apabhramsa, but Nos. 7, 8, 9 and 11 are the peculiarities of Sanskrit.* In the verb-formations, the conjugational forms of Sanskrit have been followed. There is use of Visarga and also of Anuswara which are Sanskritic. Although Sanskritic peculiarities are found in Sahaskriti, the words which are used with Sanskrit endings are not always *Tatsam* words. They are mostly *Tadbhavas*, but sometimes *Deṣi* words are used e.g.

Tatsam words : ਕਰੋਤਿ karoti, ਅਵਰਤ avart, ਤੋਯੰ toyaṁ, ਗਰਬੇਣ garbeṇ, ਲਬਧੰ labdhaṁ, ਸਤਮ satam, ਸੰਗਮ sangam.

Tadbhava words : ਪੇਖੰਤੇ pekhante (ਪ੍ਰੇਕ੍ਸ਼ਣ prekṣaṇ, ਧ੍ਰਿਗੰਤ dhrigant (ਧਿਕ dhik, ਬਰਧੰਤਿ bardhanti (ਵਰਧ vardh, ਉਪਤਿਸ੍ਠਤੇ uptiṣṭate (ਉਪਤਿਖਠੇ uptikhṭhate, etc.

Deṣi words : ਪਾਛੰ pachaṁ, ਇਤੰਤ itant.

*See Historical Grammar of Apabhramsa by Dr. Tagare—For Nos. 1, 2, 3, 4, 5, 6, 10, 12, 13 and 14 see pages 77, 77, 25, 123, 134, 27, 134, 280, 305 and 48 respectively. For Nos. 15, 16 and 17 see the portions dealing with Pronouns and adverbs. No. 11 is accusative singular in Sanskrit. For this see page 44 of A Grammar of the Sanskrit Language by F. Kielhorn, Ph.D., LL.D., C.I.E. For No. 9, see page 79 of this book.

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But there are many *Tadbhava* words with which Apabhramsa endings have been added e.g. the words in Nos. 4, 5, 6, 10, 12 and 13.

The rules of Grammar have not been closely followed, e.g. the verbal endings have been added to nouns viz. ਕੁਟੰਬਤੇ kutambate, ਮਹੀਪਤੇ mahīpate. The formations like ਕਤਾਂਚ katanc, ਚਲੰਥੋ calantho, ਲਹੰਥਾ lahantha follow no rule.

Besides Sanskrit words with Sanskrit endings, there are other *Tatsam* words used e.g.

ਤਤ੍ਰਾਗਤ tatragat, ਅਮੋਘ amogh, ਗਿਰਿ giri, ਆਲਯਹ ālayah, ਬਿਗਯਾਪਿਤ bigyapit, ਜਠਹ jaṭhah, ਮਿਤ੍ਰੇਖੁ mitrekhu, ਸੁਖੇਣ sukheṇ, ਸਤ੍ਤਮ sattam etc.

Keeping in view the above considerations, it may be said that the language used in Sahaskriti Shlokas is Western Apabhramsa in the literal sense of the term. Although the Shlokas were composed in the sixteenth century, the use of Persian has been carefully avoided. By the use of Visarga and Anuswara and conjugational endings, the language from its face has been brought nearer Sanskrit, but the use of *vibhrashta* words and Apabhramsa endings, the language has the look of an Apabhramsa. But without having the conjugational system of its own and being under the overpowering influences of Sanskrit, the Apabhramsa in the language of *Sahaskriti* and *Gatha* Shlokas loses its importance. A deliberate attempt has been made to Sanskritise the Apabhramsa of the times.

Western Apabhramsa included several dialects. In East Panjab two dialects of Apabhramsa were current viz. Tak Apabhramsa and Upnagara Apabhramsa. There is no doubt that Tak Apabhramsa was highly influenced by Sanskrit. It was an admixture of Sanskrit and Saurseni dialect.[1] Moreover Saurseni dialect follows Sanskrit more

1. A Grammar of Prakrit Language by Sircar page 114.

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closely.[1] But the peculiarities of these dialects have not been closely followed in Sahaskriti Shlokas, though the nearness of Sanskrit is there in all these dialects. It may be said conclusively that (1) Sahaskriti Shlokas are admixture of Sanskrit and Western Apabhramsa. (2) This dialect was used by those and for those people who had a tendency to adopt the common word and the language of the people but who could not escape from the influences of the literary language of the times. (3) It was a sort of *Imitation Sanskrit*[2] used by the Pandits of the times. It is possible that just as the language became *vibhrashta*, in a similar manner the name Sanskrit was changed to Sahaskriti.

It is certain that this dialect was also a written language because in *Adi Granth* itself we find an evidence for the same viz. ਕੋਈ ਪੜਤਾ ਸਹਸਾਕਿਰਤਾ ।[3]

Besides *Sahaskriti* and *Gatha* Shlokas, there are a few other Shlokas in Sahaskriti interspersed in *Adi Granth*, especially in *Jaitsri ki Var*.

Besides the instances of Eastern Apabhramsa and Western Apabhramsa in *Adi Granth*, we also find after-effects of Southern Apabhramsa. Namdev, the famous Maharashtrian poet of the fourteenth century, whose verses are included in *Adi Granth*, sang in the Saint Language and Marathi. We shall discuss the Saint Language later on. The Marathi used in the verses of Namdev is old Marathi which was very near Southern Apabhramsa.

The oldest Marathi literature available is the Jnānes-vari, which was written in 1290 A. D. But certain

1. Ibid page 107.
2. According to Guru Granth Kosh Sahaskriti means easily understood language. It is the name given to Apabhramsa from which emerged the regional languages. But the close examination of the language shows it to be the *Imitation-Sanskrit*.
3. Ramkali Mahla 1.—Koi parta sahasakirta

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inscriptions available nearly a hundred years before this work contain lines written in Marathi. This shows that an un-Prakrit form of Marathi existed in the twelfth century.*

The language of Namdev presents forth the following characteristics :—

1. The use of *ā* in the case of strong masculine nouns e.g.

ਡਾਂਵੜਾ dāvṛā, ਬਾਵਲਾ bāvla, ਡਾਂਗੀਆ dāgīā, ਸੇਜਵਾਲੂਆ sejvālūā, ਰਾਮਈਆ rāmayīā, ਹੇਲਾ helā, ਪੰਡੀਆ pandīā, ਕਰਹਲਾ karhalā, ਲੇਖੀਆ lekhīā, ਪਾਣੀਹਾਰੀਆ pāṇīhārīā.

2. The use of *l* (ਲ) of the past tense and past participle—e.g.

(1) ਲਾ *lā* at the end :

ਬਾਧਿਲਾ bādhilā, ਬਜਾਇਲਾ bajāilā, ਆਇਲਾ āilā, ਹੋਇਲਾ hoilā, ਲਾਗਿਲਾ lāgilā, ਸਮਾਇਲਾ samāilā. ਦੈਲਾ dailā. ਭੈਲਾ bhailā, ਭੇਟੁਲਾ bheṭulā, ਡੀਠੁਲਾ dīṭhulā, ਫੂਟਲਾ phūṭalā, ਘੂਟਲਾ ghūtala.

(2) ਲੇ *le* at the end :

ਰੰਗੀਲੇ rangīle, ਸੇਵੀਲੇ sevīle, ਰਾਚੀਲੇ rācīle, ਭਾਖੀਲੇ bhākhīle, ਜੀਤਿਲੇ jītile, ਆਨੀਲੇ ānīle, ਭਰਾਈਲੇ bharāīle, ਪਰੋਈਲੇ paroīle, ਰੀਧਾਈਲੇ rīdhāīle, ਲਾਹਿਲੇ lāhile, ਭੇਟਿਲੇ bhetile, ਪੁਛਿਲੇ pūchile, ਲਾਗੀਲੇ lāgīle, ਤਾਰਿਲੇ tārile, ਕਾਟੀਲੇ kātīle, ਤਾਰੀਲੇ tārīle.

(3) ਅਲੇ *ale* at the end :

ਬੇਧੀਅਲੇ bedhīale, ਭਰਮੀਅਲੇ bharmīale, ਰਾਖੀਅਲੇ rākhīale, ਮਾਂਡੀਅਲੇ mādīale, ਛਾਡੀਅਲੇ chādīale, ਪਉਢੀਅਲੇ paudhīale, ਉਧਾਰੀਅਲੇ udhārīale, ਉਭਾਰੀਅਲੇ ubhāriale, ਆਈਅਲੇ āīale, ਤਾਰੀਅਲੇ tarīale.

(4) ਲ *l* at the end : ਭੇਟਲ bhetal.

3. (1) The use of ਲਾ *lā* at the end of nouns and adjectives ;

*An Introduction to Comparative Philology by Dr. P.D. Gune.

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ਅਪਾਰਲਾ apārlā, ਪਿਛਵਾਰਲਾ pichvārlā, ਭਵਰਲਾ bhavarlā, ਹੰਸਲਾ hanslā.

(2) The use of ਲੋ *lo* or ਅਲੋ *alo* at the end of nouns :

ਪੰਖੀਅਲੋ pankhīalo, ਮਾਛਲੋ māchalo, ਘੜੂਅਲੋ ghaṛūalo.

4. The use of ਬੇ *be* or ਬੋ *bo* at the end of verbs :

ਮਰਿਬੋ maribo, ਤਰਿਬੇ taribe.

5. The use of ਓ *o* at the end of verbs ;

ਬਾਧਿਓ bādhio, ਨਿਰਖਿਓ nirkhio, ਆਪਿਓ āpio, ਪਰਿਓ pario, ਭਇਓ bhio, ਜਾਨਿਓ jānio, ਧਰਿਓ dhario, ਡਰਿਓ dario, ਹਿਰਿਓ hirio, ਕਰਿਓ kario, ਟਰਿਓ ṭario.

6. The use of ਤ *t*, ਤੀ *tī* or ਤੇ *te* at the end :

ਲੇਤ let, ਕਹਤ kahata, ਹਾਂਕਤੀ hākatī, ਤਾਪਤੇ tāpate.

7. The use of the ending ਅਸਿ *asi* for Imperative II Person Singular :—

ਉਚਰਸਿ ucharasi, ਪੂਜਸਿ pūjasi, ਤਰਸਿ tarasi.

8. The use of ਸੀ *sī* for future :—

ਭਾਵਸੀ bhāvasi, ਰਾਖਸੀ rākhasī.

9. The use of ਗਾ *ga* or ਗੋ go at the end of verbs :—

ਤਰਹਿਗਾ tarahiga, ਗਾਵਉਗੋ gāvaugo, ਸਤਾਵਉਗੋ satāvaugo, ਨਾਉਗੋ nāaugo.

10. The use of -ਈਜੈ *-īja*i, a lengthened form of ਿ-ਜੈ *ijjai* at the end of verbs :—

ਕੀਜੈ kījai, ਪੀਜੈ pījai, ਦੀਜੈ dījai, ਲੀਜੈ Iījai.

11. The use of formation ਕਹੀਅਤ kahīatu.

12. The use of post-position ਕੇਰਾ kerā.

13. The use of ਚੇ *ce* or ਚੈ *cai* at the end of nouns or pronouns :—

ਤੁਮਚੇ tumce, ਹਮਚੇ hamce, ਤਾਚੈ tacai, ਜਾਂਚੈ jācai, ਸਿੰਘਚ singhac.

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14. The use of *ant* for Imperative III Person Plural :—

ਭਜੰਤੇ bhajante, ਦਿਸੰਤਾ disantā, ਬਜੰਤਾ bajantā, ਨਾਚੰਤੀ nācantī.

15. The use of ਜਾਮਿ jāmi, ਪਾਛੈ pachai as the adverbs of time.

16. The use of ਥਾ *thā* and ਕੋ *ko*.

17. *v* is changed into *b* :—

ਜਿਹਬਾ jihbā, (ਜਿਹਵਾ jihvā, ਬਸੈ basai (ਵਸੈ vasai, ਬੀਠੁਲਾ bīṭhulā, (ਵਿਠੁਲ viṭhul

18. *y* is changed into *j* :—

ਜਾਚੈ jācai (ਯਾਚੈ yācai.

19. The use of *-hi* as Genitive Singular in ਰਾਮਹਿ rāmahi.

20. The use of ਕਾਗਦ kāgad, ਬਾਦਿਸਾਹ bādisāh, ਸੁਲਤਾਨ sultān, ਸਰਾਇਚਾ sarāicā and a few verses in Persian in Rāg Tilang.

21. The use of ਕ *k* as in ਮੰਡਲੀਕ mandlīk. Cadwell traces this termination to Dravidian sources. Marathi has drawn somewhat on Dravidian vocabulary.

22. The use of *va*.

23. *ksh* is changed into *chh* and *ṣ* into *s* as in

ਲਛਮੀ lachamī (ਲਕਸ਼ਮੀ lakṣamī ; ਸ੍ਰੀ srī (ਸ਼੍ਰੀ ṣrī.

24. ਆ *ā* within the words :—

ਸਮਾਨ samān,) ਸਾਮਾਨ sāmān.

ਰਚੀਲੇ racīle) ਰਾਚੀਲੇ rācīle.

The above characteristics show that the language used in the verses of Namdev is not only old Marathi which carries with it the influence of Southern Apabhramsa, but also there is influence of Persian, Arabic and Sant Bhasha (Saint Language). Nos. 1, 2, 3, 7, 10, 12, 13, 14, 15, 17, 18, 19, 21, 23 and 24 are the characteristics either of old Marathi or carried over from Southern Apabhramsa. Nos. 4 and 8 are Sindhi influences ; Nos. 5, 6, 9, 11 and 16 are the influ-

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ences of Sant Bhasha and Nos. 20 and 22 are the influences of Persian and Arabic.[1] There is also influence of Gujrati e. g. ਰਾਏ rāi is Gujrati and ਰਾਉ is Marathi. The word ਬਾਲਹਾ bālahā from Sanskrit ਵਲਭ vallabh is a Gujrati word.

An example from the verses of Namdev will clarify the composition of the language :

*ਸੇਵੀਲੇ ਗੋਪਾਲ ਰਾਇ ਅਕੁਲ ਨਿਰੰਜਨ ।
ਭਗਤਿ ਦਾਨੁ ਦੀਜੈ ਜਾਚਹਿ ਸੰਤ ਜਨ ।੧। ਰਹਾਉ ।
ਜਾਂਚੈ ਘਰਿ ਦਿਗ ਦਿਸੈ ਸਰਾਇਚਾ ਬੈਕੁੰਠ ਭਵਨ ਚਿਤ੍ਰਸਾਲਾ
ਸਪਤ ਲੋਕ ਸਾਮਾਨਿ ਪੂਰੀਅਲੇ ।

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1. For Nos. 1, 2 and 3 see An Introduction to Comparative Philology by Dr. P.D. Gune 2nd Imp. These are characteristics of Marathi. For No. 4 and 8 see the same book. No. 4 is the potential participle in Sindhi (See page 284 of the same book). No. 11 is an old passive form of old Marathi. (See page 285 of the same book). In No. 9 ਗਾ is supposed to be the participle of the past of the root ਗਮ (Page 284 of the same book). In No. 13, the suffix ਚ makes of the noun a possessive adjective which agrees with the noun in gender, number and case. (See page 277 of the same book). No. 14 is the old Present which is preserved in most vernaculars. (See page 281 of the same book). No. 17 is the characteristic of Marathi, probably under the influence of Western vernaculars. It is not a characteristic of Southern Apabhramsa. For Nos. 7, 10, 12, 15, 18, 19, 23 and 24 see pages 305, 305, 195, 330, 26, 134, 25 and 56 of A Historical Grammar of Apabhramsa by Dr. Tagare, respectively. For No. 21 see page 275 of the above-mentioned book by Dr. Gune. As regards No. 22 Gune says, "Namdev uses the Persian adverb *va*." (Page 50 of the Appendix of Introduction to Comparative Philology by Gune).

*Sevīle gopāl rāi akul niranjan
Bhagati dānu dījai jācahi sant jan —1—pause
Jācai ghari dig dissai sarāica baikunṭh bhawan citrasāla
sapat lok sāmān pūrīale

(*Continued*)

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ਜਾਂਚੈ ਘਰਿ ਲਛਿਮੀ ਕੁਆਰੀ ਚੰਦੁ ਸੂਰਜੁ ਦੀਵੜੇ
ਕੰਉਤਕ ਕਾਲੁ ਬਪੁੜਾ ਕੋਟਵਾਲੁ ਸੁ ਕਰਾ ਸਿਰੀ ।
ਸੁ ਐਸਾ ਰਾਜਾ ਸ੍ਰੀ ਨਰਹਰੀ ।੧।
(ਰਾਗੁ ਮਲਾਰ ਬਾਣੀ ਭਗਤ ਨਾਮਦੇਵ ਜੀਉ ਕੀ)

In this example we find several Tatsam words which show that Sanskrit had a great effect on the language of Namdev. The Tatsam words are ਗੋਪਾਲ gopāl, ਅਕੁਲ akul, ਨਿਰੰਜਨ niranjan, ਦਾਨ dān, ਦੀਜੈ dījai, ਸੰਤ sant, ਜਨ jan, ਦਿਗ dig, ਦਿਸੈ dissai, ਭਵਨ bhavan. There are several Tadbhava words used e.g.– ਸਾਮਾਨਿ sāmāni, ਲਛਿਮੀ lachimī, ਕੁਆਰੀ kuārī, ਦੀਵੜੇ dīvaṛe, ਕੰਉਤਕ kaũtak, ਬਪੁੜਾ bapuṛā, ਕਰ kar, ਸਿਰੀ sirī, ਐਸਾ aisā etc. There are Marathi endings in ਸੇਵੀਲੇ sevīle, ਜਾਚਹਿ jacahi, ਜਾਂਚੈ jācai, ਪੂਰੀਅਲੇ pūrīale. ਸਰਾਇਚਾ sarāicā is a Persian word, ਰਾਇ rāi is a Gujrati word.

Thus it is clear that Namdev used a language[1] with some Marathi endings, but not exactly Marathi. His language is more akin to Western Apabhramsa which was the fountain-head of *Sant-Bhasha*. Even the Marathi endings have not been followed correctly e.g.

ਤੂ ਜੁ ਦਇਆਲੁ ਕ੍ਰਿਪਾਲੁ ਕਹੀਅਤੁ ਹੈਂ ਅਤਿ ਭੁਜ ਭਇਓ ਅਪਾਰਲਾ ।
ਫੇਰ ਦੀਆ ਦੇਹੁਰਾ ਨਾਮੇ ਕਉ ਪੰਡੀਅਨ ਕਉ ਪਿਛਵਾਰਲਾ ।੩।
(ਰਾਗੁ ਮਲਾਰ)

Tū ju diāl kripāl kahīatu hai' ati bhuj bhio apāralā,
Pher dīā dehurā nāme kau pandīan kau pichvārlā —3
(Rāgu malār)

Jācai ghari lachimi kuāri chandu sūraju
dīvaṛe kaũtak kālu bapuṛā koṭvālu su karā sirī
Su aisā rājā sri Narharī —1
(Ragu Malār Bāṇī Bhagat Namdev jiu ki)

1. Since Namdev visited Panjab in his life-time, he was influenced by Panjabi idiom. In his hymns we come across some verses which appear to have been written in Panjabi e.g. ਜੌ ਰਾਜ ਦੇਹਿ ਤਾ ਕਵਨ ਬਡਾਈ । ਜੌ ਭੀਖ ਮੰਗਾਵਹਿ ਤਾ ਕਿਆ ਘਟਿ ਜਾਈ Jau rāj dehi tā kavan badāi. Jau bhīkh mangāvahi tā kiā ghati jāī.

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These verses do not seem to have any Marathi influence except the endings in the words ਅਪਾਰਲਾ apāralā and ਪਿਛਵਾਰਲਾ pichvārlā. ਅਪਾਰ is a correct word and ਲਾ lā is the correct Marathi ending, but their combination is incorrect.

After Namdev we have Trilochan, who was a contemporary of Namdev. He also belonged to Maharashtra. We have only four of his hymns in *Adi Granth.*[1] His language is very close to the language of Namdev. One of his hymns contains some words and terminations of Marathi e.g.

ਦਾਧੀਲੇ ਲੰਕਾ ਗੜੁ ਉਪਾੜੀਲੇ ਰਾਵਣ
ਬਣੁ ਸਲਿ ਬਿਸਲਿ ਆਣਿ ਤੋਖੀਲੇ ਹਰੀ ।
ਕਰਮ ਕਰਿ ਕਛਉਟੀ ਮਫੀਟਸਿ ਰੀ ।੫।
ਪੂਰਬਲੋ ਕ੍ਰਿਤ ਕਰਮੁ ਨ ਮਿਟੈ ਰੀ ਘਰ ਗੇਹਣਿ ਤਾਚੇ ।
ਮੋਹਿ ਜਾਪੀਅਲੇ ਰਾਮਚੇ ਨਾਮੰ ।
ਬਦਤਿ ਤ੍ਰਿਲੋਚਨ ਰਾਮ ਜੀ ।੬।੧।
(ਧਨਾਸਰੀ ਬਾਣੀ ਭਗਤਾਂ ਕੀ ਤ੍ਰਿਲੋਚਨ)*

In these verses ਦਾਧੀਲੇ dādhīle; ਉਪਾੜੀਲੇ upāṛīle, ਤੋਖੀਲੇ tokhīle, ਮਫੀਟਸਿ maphītasi, ਤਾਚੇ tāce, ਜਾਪੀਅਲੇ jāpīale, ਰਾਮਚੇ rāmce are words which are either Marathi or have Marathi terminations. In this hymn Gujrati word ਰਾਇ rāi has been used. In his *pada* in Sri Rag ਭਜੀਅਲੇ bhajīale and ਪੇਖੀਅਲੇ pekhīale are the only two words with Marathi endings. The rest of his *padas* are written in *Sant-Bhasha.* He has used the interjunctions ਰੀ rī and ਰੇ re like Namdev.

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1. One in Sri Rag, two in Rag Gujrī and one in Rag Dhanasrī.

*Dadhīle lankā gaṛu upāṛile Rāvaṇ
Baṇu sali bisali āṇi tokhīle Harī
Karam kari kachauṭi maphiṭasi rī —5—
Pūrablo krit karamu na miṭai rī ghar gehaṇ tāce
Mohi jāpīale Rāmce namaṁ
Badati Trilochan Ram jī —6 -1-
(Dhanāsarī baṇi bhagtā kī Trilocan)

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The word ਬਦਤਿ badati is changed from Sanskrit ਵਦਤ vadat. The same word has been used by Jaidev.

There is one *pada* of Sadhna in Rag Bilawal. There are three *padas* of Beni—one each in Sri Rag, Rag Ramkalī and Rag Prabhatī. The hymn of Beni in Rag Prabhatī is written in Sahaskriti. It is quite close in language to the first *pada* of Guru Nanak in Sahaskriti Shlokas. The other hymns of Beni and the hymn of Sadhna mentioned above are written in the Saint-language. The later poets—Kabir, Sen, Dhanna, Peepa, Parmanand, Ravidas and Surdas have used the Saint-language in their verses.

The Saint-language or *Sant-Bhasha*, as has been said, was first used by Namdev and later on it was used by most of the Saint-poets, who belonged to different parts of the country. It appears that like Apabhramsa, the Saint-language was becoming the *lingua franca* of the country.

Gorakhpanthis from the Panjab and other Indian saints composed their *padas* in Western Apabhramsa and preached the same throughout the country. That is why there is good deal of influence of Western Apabhramsa on the other forms of Apabhramsa or dialects. When Western Apabhramsa attained maturity in eleventh or twelfth century, it gave place to a new language which was in the making. The religious diction in this new language was the same as in Western Apabhramsa, which was mainly derived from Sanskrit and Prakrit words. Since the new language was mostly propagated by the saints, therefore it is known as the Saint-language or *Sant-Bhasha*.

The representatives of the commoners were the saints who roamed about the country singing their tune of unity and love. They had a message to convey to the people. The earlier batches of saints consisted of Kanpata Yogis who preached their cult throughout India. The Yogis were mainly the residents of Northern India

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At several places in *Adi Granth*, there is mention of these Yogis and their practices. They flourished upto the time of Guru Nanak, when they could not withstand the popular preachers of Bhakti Movement and retired. The literature of these Yogis was primarily written in Western Apabhramsa and particularly in Saurseni Apabhramsa. The Yogis also preached in the language of the common people which differed according to provinces. This language of the commoners was highly influenced by the set religious diction of these saints.

This new language i.e. *Sant-Bhasha* was understood throughout the country and in this direction the efforts of Kanpata Yogis are appreciable. It were they who met the religious leaders of the various parts of the country and in their discourses they gave their language to them and also absorbed something from them.

We have seen that Namdev used *Sant-Bhasha* in his verses in the fourteenth century. Namdev toured many provinces in the North and especially the Panjab. That is the reason, that in order to convey his thoughts to his followers, he wrote in *Sant-Bhasha*. Trilochan, Sadhna and Beni also wrote in the same language. From fourteenth century onward the saints used *Sant-Bhasha* for the propagation of their views.

In History of Hindi Literature, this *Sant-Bhasha* is known as *Sadhukri*. It was mainly the language of the Yogis and even Hindi saint-poets like Kabir could not escape its influence.

In this connection it may also be mentioned that the Yogis used two languages for their *bani*, firstly the Apabhramsa and secondly the language of the common people. Gradually the language of the common people replaced the Apabhramsa and the language of the common people which was termed as *Sant-Bhasha* contained words not only from Sanskrit, Prakrit and Apabhramsa, but also

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from Presian and Arabic as well, because Mohammedans had settled in India and they too listened to the religious discourses of the Yogis.

This new language *Sant-Bhasha* was becoming popular with the popularity of the saints. These saints did not remain at one place, but went from place to place to preach their creed and contact their followers. The peculiar characteristics of this language were :—

1. The religious diction derived from Sanskrit and Prakrit works.
2. The affixes and case-terminations of the language of the area in which the saint lived.
3. The analytical character of the language.
4. The mixed language because of the travels of the saints from one area to the other.
5. The influence of Persian and Arabic.

It has been pointed out above that it was Saurseni Apabhramsa, which gave birth to the Saint-language. The area in which Saurseni Apabhramsa was the literary language was the centre of Indian thought, where the saints from different parts of the country would meet for the spiritual food. The Yogis, Ramanand, Kabir, Guru Nanak and others met with *Sadhus* and *Pandits* of the area in their times and thus the Saint-language grew in strength and popularity. This area was ths centre of Sanskrit scholars who gave *Tatsam* words to the popular preachers and Sanskrit, if at all was ever a spoken language of the country, it was the central part i.e. the country known as Saursen, the modren Mathura and the region round about it. *Tadbhavas* were already there, which had come in through Prakrit and Apabhramsa. Thus a diction was evolved which was without the case-terminations and conjugations of Apabhramsa. The composition of *Padas* in the saint-language continued upto the end of sixteenth

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century, when the Bhakti Movement was waning and losing its impetus.

The Saint-language is closely related to Bhakti Movement. It came into existence with the origin of the Movement and continued upto the time till its after-effects were felt. It may be made clear that all the saints of the time did not use the saint-language. Only those saints used *Sant-Bhasha*, who came into contact with the saints of different sects and areas. For example, Guru Nanak and Guru Arjan wrote most of their verses in *Sant-Bhasha*, while Guru Angad, Guru Amar Das and Guru Ram Das preached only in the language of the area.

In order to explain more clearly the composition of the saint-language, we produce below one of the hymns of Guru Arjan :—

ਆਨਦ ਰੰਗ ਬਿਨੋਦ ਹਮਾਰੈ।
ਨਾਮੋ ਗਾਵਨੁ ਨਾਮੁ ਧਿਆਵਨੁ ਨਾਮੁ ਹਮਾਰੇ ਪ੍ਰਾਨ ਅਧਾਰੈ ।੧। ਰਹਾਉ ।
ਨਾਮੋ ਗਿਆਨੁ ਨਾਮੁ ਇਸਨਾਨਾ ਹਰਿਨਾਮੁ ਹਮਾਰੇ ਕਾਰਜ ਸਵਾਰੈ ।
ਹਰਿਨਾਮੋ ਸੋਭਾ ਨਾਮੁ ਬਡਾਈ ਭਉਜਲ ਬਿਖਮੁ ਨਾਮੁ ਹਰਿ ਤਾਰੈ ।੧।
ਅਗਮ ਪਦਾਰਥ ਲਾਲ ਅਮੋਲਾ ਭਇਓ ਪਰਾਪਤਿ ਗੁਰ ਚਰਨਾਰੈ ।
ਕਹੁ ਨਾਨਕ ਪ੍ਰਭ ਭਏ ਕ੍ਰਿਪਾਲਾ ਮਗਨ ਭਏ ਹੀਅਰੈ ਦਰਸਾਰੈ ।੨।
(ਕਾਨੜਾ ਮਹਲਾ ੫)*

The language and the derivation of the words in the above hymn :—

---

*Ānad rang binod hamārai
Nāmo gāvanu nāmu dhiāvanu nāmu
hamāre prān adharai -1-pause-
Nāmo giānu nāmu isnānā Harināmu
hamāre kāraj savārai
Harināmo sobhā nāmu badāi bhaujal
bikhamu nāmu hari tārai -1-
Agam padārath lāl amolā bheo
prāpati gur carnārai
Kahu Nanak Prabh bhae kirpālā
magan bhae hiarai darsārai -2-
(Kanṛa Mahlā 5)

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1. *Tatsam Words* :—

ਰੰਗ rang, ਗਿਆਨ giān (ਗਯਾਨ gyan), ਹਰਿ hari, ਪਦਾਰਥ padarath, ਪਰਾਪਤਿ parāpati, (ਪ੍ਰਾਪਤ parāpat), ਗੁਰ gur (ਗੁਰੂ gurū), ਪ੍ਰਭ prabh, ਮਗਨ magan (ਮਗਨ magn), ।

2. *Tadbhavas* :—

ਆਨਦ Ānad (ਆਨੰਦ ānand, ਬਿਨੋਦ binod (ਵਿਨੋਦ vinod, ਨਾਮ nām (ਨਾਮਨ nāman, ਗਾਵਨ gāvan (ਗਾਯਨੰ gayanaṁ, ਧਿਆਵਨ dhiāvan (ਧਿਆਨ dhiān, ਪ੍ਰਾਨ prān (ਪ੍ਰਾਣ prāṇ, ਅਧਾਰੈ adhārai (ਆਧਾਰ ādhār, ਇਸਨਾਨ isnān (ਸਨਾਨੰ sanānaṁ, ਕਾਰਜ kāraj (ਕਾਰਯ kārya, ਸੋਭਾ sobhā (ਸ਼ੋਭਾ ṣobhā, ਬਡਾਈ badāī (ਬਡ bada, ਭਉਜਲ bhaujal (ਭਵਜਲ bhavjal, ਬਿਖਮ bikham (ਵਿਖਮ vikham, ਤਾਰੈ tārai (ਤ੍ਰੀ trī, ਅਗਮ agam (ਅਗਮਯ agamaya, ਅਮੋਲਾ amolā (ਅਮੂਲਯ amulya, ਭਇਉ bheo (ਭੂ bhū, ਚਰਨਾਰੈ carnarai (ਚਰਣ charaṇ, ਕ੍ਰਿਪਾਲਾ kripālā (ਕ੍ਰਿਪਾਲੂ kripālū, ਹੀਅਰੈ hīarai (ਹ੍ਰਿਦਯ hridya, ਦਰਸਾਰੈ darsārai (ਦਰਸ਼ darṣ.

3. Persian words :—

ਹਮਾਰੈ hamārai, ਨਾਮ nām, ਲਾਲ lāl (ਲਅਲ) ।

4. *Deṣi words* :—

ਸਵਾਰੈ savāre. ਕਹੁ kahu ।

In the above hymn of 34 words excluding the repetitions or derivations, there are eight *Tatsam* words, twenty-one *Tadbhavas*, three Persian and two Desi. Thus we see that *Sant-Bhasha*[1] mainly consisted of *Tadbhavas*. It also contained *Tatsam* words. The reason has been given above. The Persian language had also its influence on the Indian languages and dialects. The influence of Persian is

1. It may be pointed out that *Sant-Bhasha* was not one uniform language. It differed slightly from province to province and from saint to saint. The core of the saint language was the same i.e. the basic religious words were the same. Only the super-structure differed.

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apparent in the fourteenth century in the verses of Namdev. There were Desi words also which were so much corrupted from Sanskrit and Prakrit words, that they lost any resemblance with their original root. The endings of the *Tadbhavas* or the formation of *Tadbhava* words depended mainly on the local conditions or the Grammar of Apabhramsa.

A closer examination of the *Tadbhavas* given above shows that Apabhramsa formations were carried forward e.g. y) j, v) b and ṣ) s. It has been said earlier that Western Apabhramsa or Saurseni was the origin of the Saint language. But this is an established fact that Saurseni Apabhramsa was the fount-head of Western Hindi and Eastern Panjabi. These two languages have close affinity with *Sant-Bhasha.* They differ from the Saint-language only in the case of the religious diction. By religious diction is meant the vocabulary, which was used in discourses among saints. This diction contained *Tatsams* and *Tadbhavas,* especially *Tadbhavas,* for whose formation, the common people were mainly responsible.

In fact, Saurseni Apabhramsa[1] gave birth to *Sant-Bhasha* in the first stages of its change from Apabhramsa to Indian Vernaculars. But afterwards due to inner and outer influences, the Saint-language changed into two languages i.e. Western Hindi and Panjabi. It can be said at this stage that the Saint-language became the fount-head of Western Hindi and Eastern Panjabi. West Panjab was fast becoming the centre of the propagation of Islam, while in East Panjab, the Indian religious diction was spread profusely by the *Sadhus* of various Hindu sects. Whereas Eastern Panjabi was being enriched by the Saint-language, the Western Hindi was gradually turning towards

1. Saurseni Apabhramsa was not merely the spoken language of the area round about Mathura, it was a sort of lingua franca for the whole of north, north western and north eastern areas of India. See the origin & development of Bengali language by S.K. Chatterji.

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Sanskrit, Kanshi being the centre of Sanskrit scholars. Moreover, the birth of Urdu was giving a new diction to Western Hindi. Thus the influence of Eastern Panjabi on the poetry of Saint-poets was gaining ground.

It is often said that while preparing the *Adi Granth* Guru Arjan Panjabi-ised the verses of the saint-poets. But that is a wrong conception. The influence of Eastern Panjabi was growing because of its purity of Saint-diction. When we closely observe the verses of Kabir, it is found that he is influenced by the Panjabi idiom. In a similar manner, the other saint-poets were influenced by Panjabi idiom. The influence of Panjabi idiom and diction may be noted in the following verses of Kabir :—

ਜਲ ਤੇ ਥਲਿ ਕਰਿ ਥਲ ਤੇ ਕੂਆ ਕੂਪ ਤੇ ਮੇਰ ਕਰਾਵੈ ।
ਧਰਤੀ ਤੇ ਆਕਾਸ ਚਢਾਵੈ, ਚਢੇ ਆਕਾਸ ਗਿਰਾਵੈ ।੨।
(ਸਾਰੰਗ)

Jal te thal kari thal te kūā kūp te mer karāvai
Dhartī te ākās caḍhavai caḍhe ākās girāvai
—2—1 (Sarang)

Though the saint-poets belonging to different areas used the religious diction of *Sant-Bhasha*, they used the case-terminations and post-positions of their localities. The post-position ਕਾ kā and the Imperfect ending ਤਾ tā were nearly used by all the saint-poets who used *Sant-Bhasha*. They are peculiarities of Western Hindi and were absorbed into saint-language at a very early stage. In Panjabi only ਦਾ dā is used in both cases. Apabhramsa was synthetical, but *Sant-Bhasha* showed signs of becoming analytical. Persian was the analytical language. With the Muslim invasion of India, Persian also began to exercise its influence on the Indian languages.

We know that Namdev used Persian and Arabic words in his verses and even wrote hymns in colloquial Persian. The same is the case regarding the Persian verses of Guru Nanak. His hymns in colloquial Persian are found in

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Rag Tilang. The influence of Persian and Arabic on the individual poets was in proportion to their contacts with the Muslim population.

An example to show the influence of Persian and Arabic is given below :—

ਅਲਹ ਅਗਮ ਖੁਦਾਈ ਬੰਦੇ ।
ਛੋਡਿ ਖਿਆਲ ਦੁਨੀਆ ਕੇ ਧੰਧੇ ।
ਹੋਇ ਪੈਖਾਕ ਫਕੀਰ ਮੁਸਾਫਰ ਇਹੁ ਦਰਵੇਸੁ ਕਬੂਲੁ ਦਰਾ ।੧।
(ਮਾਰੂ ਮਹਲਾ ੫)

Alaha agam khudāī bande
Choḍi khiāl dunīā ke dhandhe
Hoi paikhāk fakīr musāfar ihu darvesu kabūlu darā
—1—(Maru M.5.)

ਅਲਹ alaha, ਖੁਦਾਈ khudāī, ਬੰਦੇ bande, ਪੈਖਾਕ paikhāk, ਦਰਵੇਸ਼ darveṣ, ਦਰਾ darā, are either Persian words or derivatives from Persian words. ਖਿਆਲ khiāl, ਦੁਨੀਆ dunīā, ਫਕੀਰ fakīr, ਮੁਸਾਫਰ musāfar, ਕਬੂਲੁ kabūlu are Arabic words.

A major portion of *Adi Granth* is written in *Sant-Bhasha.* But there are compositions in Western Hindi and Eastern Punjabi as well. Kabir wrote several *padas* in his mother-tongue i.e. Hindi e. g.

ਕਹਾ ਨਰ ਗਰਬਸਿ ਥੋਰੀ ਬਾਤ ।
ਮਨ ਦਸ ਨਾਜੁ ਟਕਾ ਚਾਰਿ ਗਾਂਠੀ ਐਂਡੋ ਟੇਢੋ ਜਾਤ ।੧। ਰਹਾਉ ।
(ਸਾਰੰਗ)

Kahā nara garbasi thorī bāt
Man das nāju takkā cāri gāṭhī aidau tedo jāt —1—Pause
(Sarang)

There is influence of Hindi on the verses of Ravidas, Surdas, Dhanna, Sen, Peepa and Bhikhan. Here is an example from Surdas :—

ਸ੍ਰਿਆਮ ਸੁੰਦਰ ਤਜਿ ਆਨ ਜੁ ਚਾਹਤ ਜਿਉ ਦੁਸਟੀ ਤਨਿ ਜੋਂਕ ।
ਸੂਰਦਾਸ ਮਨੁ ਪ੍ਰਭਿ ਹਥਿ ਲੀਨੋ ਦੀਨੋ ਇਹੁ ਪਰਲੋਕ ।੨।੧।
(ਸਾਰੰਗ)

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Siām Sundar taji ān ju cāhat jiŭ kustī tani jök
Sūrdās manu prabhi hathi līne dīno ihu parlok —2—1
(Sarang)

The verses of Guru Tegh Bahadur are also written in Hindi. The Bards (Bhatts) also wrote in Hindi, but it was Eastern Hindi, imbued with *Sant-Bhasha* e. g.

ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਗੁਬਿੰਦ ਜੀਉ ।
ਬਲਿਹਿ ਛਲਨ ਸਬਲ ਮਲਨ ਭਗਤਿ ਫਲਨ ਕਾਨ ਕੁਆਰ ਨਿਹਕਲੰਕ ਬਜੀ
ਡੰਕ ਚੜ੍ਹ ਦਲ ਰਵਿੰਦ ਜੀਉ ।
ਰਾਮ ਰਵਣ ਦੁਰਤ ਦਵਣ ਸਕਲ ਭਵਣ ਕੁਸਲ ਕਰਣ ਸਰਬ ਭੂਤ
ਆਪ ਹੀ ਦੇਵਾਧਿ ਦੇਵ ਸਹਸ ਮੁਖ ਫਨਿੰਦ ਜੀਉ ।
ਜਰਮ ਕਰਮ ਮਛ ਕਛ ਹੁਅ ਬਰਾਹ ਜਮੁਨਾ ਕੈ ਕੂਲਿ ਖੇਲੁ
ਖੇਲਿਉ ਜਿਨਿ ਗਿੰਦ ਜੀਉ ।
ਨਾਮੁ ਸਾਰੁ ਹੀਏ ਧਾਰੁ ਤਜੁ ਬਿਕਾਰੁ ਮਨ ਗਯੰਦ
ਸਤਿਗੁਰੂ ਸਤਿਗੁਰੂ ਸਤਿਗੁਰ ਗੁਬਿੰਦ ਜੀਉ ।੪।੯।
(ਸਵਈਏ ਮਹਲੇ ਚਉਥੇ ਕੇ ੪)*

This is very much akin to the language of Ramayana i.e. Avadhi—a main branch of Eastern Hindi.

There are several compositions in Eastern Panjabi[1] in *Adi Granth* e. g. the *Japji* of Guru Nanak is written in Eastern Punjabi. Guru Angad, Guru Amar Das and

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*Satgurū Satgurū Satguru Gubind jiu
Balihi chalan sabal malan Bhagti phalan
Kān kuār nihkalank bajī dank car dal ravind jiu
Ram Ravaṇ durat davaṇ sakal bhavaṇ
kusal karaṇ sarab bhūt āp hi devādhi
dev sahasa mukh phanind jiu
Jaram karam mach kach hua barāh
Jamunā kai kūli khelu khelio jini gind jiu
Nāmu sāru hie dhāru taju bikāru
man gayand Satgurū Satgurū Satguru Gubind jiu —4—9
(Swaie Mahale cauthe ke 4)

1. The language of the Panjab is known as Panjabi. The word *Panjab* occurs in the eleventh Var of Bhai Gurdas *viz.* ਪੰਜਾਬੈ ਗੁਰ ਦੀ ਵਡਿਆਈ Panjābai Gur dī Vadiāī.

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Guru Ram Das wrote only in Eastern Panjabi. Sundar wrote his *Sad* (Dirge) in Ramkalī Rag in Panjabi imbued with *Sant-Bhasha*. There are several compositions of Guru Arjan in Eastern Panjabi. One of his hymns is given below :—

ਬਿਰਖੈ ਹੇਠ ਸਭਿ ਜੰਤ ਇਕਠੇ । ਇਕਿ ਤਤੇ ਇਕਿ ਬੋਲਨਿ ਮਿਠੇ ।
ਅਸਤੁ ਉਦੋਤ ਭਇਆ ਉਠਿ ਚਲੇ ਜਿਉ ਜਿਉ ਅਉਧ ਵਿਹਾਣੀਆ ।੧।
ਪਾਪ ਕਰੇਦੜ ਸਰਪਰ ਮੁਠੇ । ਅਜਰਾਈਲ ਫੜੇ ਫੜਿ ਕੁਠੇ ।
ਦੋਜਕਿ ਪਾਏ ਸਿਰਜਣਹਾਰੈ ਲੇਖਾ ਮੰਗੈ ਬਾਣੀਆ ।੨।
ਸੰਗਿ ਨ ਕੋਈ ਭਈਆ ਬੇਬਾ । ਮਾਲੁ ਜੋਬਨੁ ਧਨੁ ਛੋਡਿ ਵੰਞੈਸਾ ।
ਕਰਣ ਕਰੀਮ ਨਾ ਜਾਤੋ ਕਰਤਾ ਤਿਲ ਪੀੜੇ ਜਿਉ ਘਾਣੀਆ ।੩।
ਖੁਸਿ ਖੁਸਿ ਲੈਦਾ ਵਸਤੁ ਪਰਾਈ । ਵੇਖੈ ਸੁਣੈ ਤੇਰੈ ਨਾਲਿ ਖੁਦਾਈ ।
ਦੁਨੀਆ ਲਬਿ ਪਇਆ ਖਾਤ ਅੰਦਰ ਅਗਲੀ ਗਲ ਨ ਜਾਣੀਆ ।੪।
(ਮਾਰੂ ਮਹਲਾ ੫)*

The above example gives us an insight into the Panjabi of that age. Some words of Persian and Arabic have been used, but they are only those words which were used in every day life, e. g. ਖਾਲਕ khālak, ਸਬੂਰੀ sabūrī, ਮਉਲਾ maulā etc. It is pure Panjabi unaffected by the influence of *Sant-Bhasha* and Hindi. It was the spoken language of the day, while Panjabi imbued with *Sant-Bhasha* was the literary language.

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*Birkhai heṭh sabhi jant ikaṭhe
iki tatte iki bolanī miṭhe
astu udot bhiā uṭh cale jiu jiu audh vihāṇiā —1—
Pap karedaṛ sarpar muṭhe
Ajrāil phaṛe phaṛi kuṭhe
Dojaki pāe sirjaṇhare lekha mangai baṇiā —2—
Sangi na koī bhaiā bebā
Mālu Jobanu dhanu chodi vanjhesā
Karaṇ karīm nā jato kartā til pīṛe jiu ghaṇiā —3—
khus khus laidā vastu parāī
vekhai suṇai terai nāli khudāī
Dunīā labi piā khāt andari agli gal nā jāṇiā —4—
(Maru Mahlā 5)

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Most of the pronouns, post-positions, and case-terminations of Western Apabhramsa have been carried forward to Hindi and Punjabi. ਹਉ hau, ਮੈਂ mai', ਮੋਹਿ mohi are the first person pronouns, ਤੁ tu, ਤੁਹ tuha, ਤੁਮਹਿ tumiha, the second person pronouns, ਸੇ se, ਤਾ tā, ਤਹੀ tahī, ਤੇ te, ਤਹ taha the third person pronouns ; ਏਹੁ ehu, ਏਹਾ ehā, ਏਹੀ ehī, ਇਹ ih, ਏਸ es, ਕਿ ki, ਜੋ jo, ਜੁ ju, ਜਿ ji, ਜਾ jā, ਜਹਾ jahā, ਜਹ jaha, ਕੋ ko, ਕਵਨ kavan are common in Panjabi and Hindi ; ਥੀਉ thīu, ਕੇਰਾ kerā, ਕਾ kā are the post-positions : ਮੇਰੀ merī, ਤੇਰੀ terī, ਜੇਵਡ jevad, ਕੇਵਡ kevad, ਤੇਵਡ tevad are the pronominal adjectives.

The following Pronouns, Adverbs and Prepositions have been noticed in *Sant-Bhasha*, Western Hindi and Eastern Panjabi in *Adi-Granth* :—

Pronouns : ਹਉ hau, ਮੈਂ mai', ਮੋਹਿ mohi, ਹਮਾਰਾ hamārā, ਅਸਾਡੜਾ asādaṛā, ਤੈ tai, ਤਉ tau, ਤੁਧ tudh, ਤੂੰ tū', ਤੁਹਿ tuhi, ਤੇਰੋ tero, ਤੋਹਿ tohi, ਤਿਹਾਰਾ tihārā, ਜਿਨ jin, ਤਿਨ tin, ਜੋ jo, ਸੇ se, ਤੇ te, ਜਿਸ jis, ਤਿਸ tis, ਤਾਹਿ tāhi, ਤੈ tai, ਤਿਸੈ tissai, ਕਿਸੁ kisu, ਕਵਨ kavan, ਕੋ ko, ਕਿਨਿ kini, ਕੈ kai, ਕਾਹਿ kāhi, ਆਪੁ āpu, ਆਪੈ āpai, ਆਪਨ āpan, ਅਪਨਾ apnā.

Adverbs : ਇਵ iva, ਸਰਪਰ sarpar, ਕਤ kat, ਕਿਵ kiv, ਜਤ jata, ਜਬ jaba, ਜਿਵ jiva, ਤਹ taha, ਤਤ tata, ਨਹ naha, ਨਿਤ nita, ਬੀਚ bīca, ਉਹਾ ūhā, ਈਹਾ īhā, ਕਹਾ kahā, ਜਾ jā, ਜਹਾ jahā, ਜੈਹਾ jehā, ਤਾ tā, ਤਹਾ tahā, ਤੈਹਾ tehā, ਨੇਰਾ nerā, ਸਾਥਿ sāthi, ਕਾਹਿ kāhi, ਕਤਹਿ katahi, ਕਦਿ kadi, ਜਦਿ jadi, ਤਦਿ tadi, ਬਹੁਰ bahura, ਕਿਉ kiu, ਕਿਤ kit, ਕਿਥਹੁ kithahu, ਆਗੈ āgai.

Prepositions : ਐਥੈ aithai, ਏਵੈ evai, ਕਿਥੈ kithai, ਜਿਥੈ jithai, ਤਿਥੈ tithai, ਪਾਸਿ pāsi, ਨਜੀਕਿ najīki, ਪਹਿ pahi, ਕਾ kā, ਕੀ kī, ਕੇ ke, ਕੇਰਾ kerā, ਦਾ dā, ਦੀ dī, ਬਿਨ bin, ਬਿਨਾ binā, ਬਾਝਹੁ bājhahu, ਬਾਝੁ bājhu, ਸਿਉ siu, ਨਾਲੇ nāle, ਸੇਤੀ setī, ਸੰਗਿ sangi, ਸਹਿਤ sahita, ਸਣੁ saṇu, ਮਝਾਰ majhar, ਵਿਚਿ vici,

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ਅੰਤਰਿ antari, ਮਧਿ madhi, ਮਹਿ mahi, ਮਾਹੀ māhī, ਕਾਰਣੁ kāraṇu, ਕਉ kau, ਕੈ kai, ਤਈ taī, ਜੋਗੁ jogu, ਤੇ te, ਊਪਰਿ ūpari, ਹੇਠਿ heṭhi, ਪਰ par, ਤੈ tai, ਆਗੈ āgai, ਪਾਛੈ pāchai, ਵਿਟਹੁ vitahu, ਕਉ kau, ਓਰਿ ori, ਧਿਰਿ dhiri, ਵਲਿ vali.

"Jaitsri ki Var" of Guru Arjan presents an interesting study of languages and dialects. Each *Paurī* of this *Vār* is preceded by two *Shalokas*; the *Paurī* itself is written in Eastern Panjabi, the first *Shaloka* is in Sahaskriti and the second in Lehndi e. g.

ਸਲੋਕ । ਦ੍ਰਿਸਟੰਤ ਏਕੋ ਸੁਨੀਅੰਤ ਏਕੋ ਵਰਤੰਤ ਏਕੋ ਨਰਹਰਹ ।
ਨਾਮ ਦਾਨੁ ਜਾਚੰਤਿ ਨਾਨਕ ਦਇਆਲ ਪੁਰਖ ਕ੍ਰਿਪਾ ਕਰਹ ।੧।
ਹਿਕੁ ਸੇਵੀ ਹਿਕੁ ਸੰਮਲਾ ਹਰਿ ਇਕਸੁ ਪਹਿ ਅਰਦਾਸ ।
ਨਾਮ ਵਖਰੁ ਧਨੁ ਸੰਚਿਆ ਨਾਨਕ ਸਚੀ ਰਾਸਿ ।੨।

ਪਉੜੀ । ਪ੍ਰਭ ਦਇਆਲ ਬੇਅੰਤ ਪੂਰਨ ਇਕੁ ਏਹੁ ।
ਸਭੁ ਕਿਛੁ ਆਪੇ ਆਪਿ ਦੂਜਾ ਕਹਾ ਕੇਹੁ ।
ਆਪਿ ਕਰਹੁ ਪ੍ਰਭ ਦਾਨੁ ਆਪੇ ਆਪਿ ਲੇਹੁ ।
ਆਵਣ ਜਾਣਾ ਹੁਕਮੁ ਸਭ ਨਿਹਚਲ ਤੁਧੁ ਥੇਹੁ ।
ਨਾਨਕ ਮੰਗੈ ਦਾਨੁ ਕਰਿ ਕਿਰਪਾ ਨਾਮੁ ਦੇਹੁ ।੨੦।*

Sahaskriti has been discussed earlier. The Eastern Panjabi in this example is imbued with *Sant-Bhasha*, which was the literary language. We have also seen the development of Eastern Panjabi. Western Panjabi or *Lehnda*[1] is con-

*Shalok—Drisṭant eko sunīant eko vartant eko narharaha
Nām dānu jācanti Nānak diāl purakha kṛipa karah -1
Hiku sevī hiku samlā Hari ikasu pahi ardās
Nām vakharu dhanu sanciā Nanak sacī rāsi —2—

Pauri— Prabh diāl beant pūran iku ehu
Sabhu kichu āpe āpi dūjā kahā kehu
Āpi karaha Prabh dānu āpe āpi lehu
Avaṇ jāṇā hukamu sabh nihcalu tudha thehu
Nanak mangai dānu kari kripa nāmu dehu —20—

1. *Lehnda* s hould not be misunderstood to be a separate language as done by Dr. Grierson or Dr. P.D. Gune. *Lehnda* or Western Panjabi is a dialect of Panjabi and it differs from Eastern Panjabi just as Western Hindi differs from Eastern Hindi.

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sidered to be a separate language, which developed from an Apabhramsa, whose name is not known.[1] But still *Vrachda* is suggested as the Apabhramsa from which Lehnda and Sindhi are derived. Lehnda and Sindhi are considered to belong to the languages of the outer group which comprises of Lehnda, Sindhi, Marathi, Bengali, Behari and the Assamese, because they show certain characteristics in common.[1]

Dr. Grierson has classified the modern Indian Vernaculars into two groups *viz.*, the outer group and the inner group, but Dr. S.K. Chatterji of Calcutta University does not accept it and his reason is simple, that the languages of the South should not be reckoned together with the Eastern languages of North India, namely, Bengali, Behari, Oriya and Assamese. Thus therefore the classification of Modern Indian Vernaculars into inner and outer groups according to Grierson is challenged by many modern philologists and that is why in our thesis we have accepted the classification of the Apabhramsa language according to Dr. Tagare and have not classified them into outer and inner groups.

Dr. P.D. Gune is of the view that whereas Sindhi is the outcome of *Vrachda* Apabhramsa, the source of *Lehnda*[2] is *Paiṣachi*.[3] There are several dialects of *Lehnda*. Some of them are *Pothohari, Chibhali, Tinaoli, Ubhechi, Thalli* and *Khetrani*.

Throughout the *Adi Granth* it is evident that most of the Saint-poets have made use of their mother-tongue in addition to the Saint-language in their verses. But there are exceptions. It were the earlier Muslim Mystics or the Sufis who entered India with the conquerors, but who had no contacts with the religious diction of India,—

1. Linguistic Survey of India by Dr. Grierson.
2. *Ibid.*
3. An Introduction to Comparative Philology by Dr. P. D. Gune, Page 263.

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they composed their poetry in Lehnda or the language of the West Punjab.

Sheikh Farid (1173-1266), who was born in West Punjab and settled in Pak Pattan in West Panjab and whose poetry has been included in *Adi Granth*, wrote his verses in Lehnda. There is no impression of the Saint-language on his verses. But, on the other hand, the Muslim religious diction comprising of Persian and Arabic, was gradually being absorbed by Lehnda.[1]

The Muslim immigrants first settled in West Punjab and their divines in the course of time began their preachings in the language of the natives in order to bring them to the fold of Islam. Sheikh Farid was a great preacher of Islam in the earlier period.

Some verses of Sheikh Farid are given below :—

ਫਰੀਦਾ ਅਖੀ ਦੇਖਿ ਪਤੀਣੀਆ ਸੁਣਿ ਸੁਣਿ ਰੀਣੇ ਕੰਨ ।
ਸਾਖ ਪਕੰਦੀ ਆਈਆ ਹੋਰ ਕਰੇਂਦੀ ਵੰਨ ।੧੧।
ਫਰੀਦਾ ਥੀਉ ਪਵਾਹੀ ਦਭੁ । ਜੇ ਸਾਂਈ ਲੋੜਹਿ ਸਭੁ ।
ਇਕੁ ਛਿਜਹਿ ਬਿਆ ਲਤਾੜੀਅਹਿ । ਤਾਂ ਸਾਈ ਦੈ ਦਰਿ ਵਾੜੀਅਹਿ ।੧੬।
ਫਰੀਦਾ ਜੰਗਲੁ ਜੰਗਲੁ ਕਿਆ ਭਵਹਿ ਵਣਿ ਕੰਡਾ ਮੋੜੇਹਿ ।
ਵਸੀ ਰਬੁ ਹਿਆਲੀਐ ਜੰਗਲੁ ਕਿਆ ਢੂਢੇਹਿ ।੧੯।
ਫਰੀਦਾ ਇਨੀ ਨਿਕੀ ਜੰਘੀਐ ਥਲ ਡੂੰਗਰ ਭਵਿਓਮਿ ।
ਅਜੁ ਫਰੀਦੈ ਕੂਜੜਾ ਸੈ ਕੋਹਾਂ ਥੀਓਮਿ ।੨੦।*

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1. It may be noted here that those Persian and Arabic words were used which had become a part of the regional language and were understood by all.

*Farīdā akhī dekhi patīṇīā suṇi suṇi rīṇe kan
Sākh pakandī āīā hor korédi van —11—
Farīdā thīo pavāhī dabh
Je sāī loṛahi sabhu
Ik chijjahi biā latāṛīahi
Tā sāi' dai dari vāṛiahi —16—
Farīdā jangalu jangalu kiā bhavahi vaṇi kandā morehi
Vassi Rabu hiālīahi jangalu kiā dhūdahi —19—
Farīdā inī nikki janghiai thal dūgar bhaviomi
Aju Farīdai kūjaṛā sai kohā thīomi —20—

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The word-formation in the first Shaloka :—

ਅਖੀ akhī (ਅੱਕਸ਼ੀ akkṣī, ਦੇਖਿ dekhi—A deṣi word, ਪਤੀਣੀਆ patīṇīā—A deṣi word, ਸੁਣਿ suṇi (ਸ਼੍ਰਵਣੰ śravaṇaṁ, ਹੀਣੇ rīṇe (ਰਿਣ rīṇ, ਕੰਨ kan (ਕਰਣ karaṇ, ਸਾਖ sākh=ਸ਼ਾਖ śākh (Persian), ਪਕੰਦੀ pakandī (ਪਚ pac, ਆਈਆ āiā—A deṣi word, ਹੋਰ hor (Prakrit ਅਵਰ avar (Sanskrit ਅਪਰ apar, ਕਰੇਂਦੀ karédi—A Lehndi formation of verb ਕਰ kar, ਵੰਨ van (ਵਰਣ varaṇ.

In the first Shaloka of Sheikh Farid given above, we find that there is no *Tatsam* word. Most of the *Tadbhavas* have very little resemblance with the original Sanskrit words. There are *Deṣi* words which are either Apabhramsa formations or derived from Apabhramsa formations. There is some influence of Persian.

"The preservation of intervocalic ਤ (t), which in other dialects became ਦ (d) and was afterwards elided, is a special characteristic of the Paiṣachi and it is seen also in the Lehnda, and partly in Eastern Panjabi."[1] This characteristic can be seen in ਪਤੀਣੀਆ patīṇīā and ਲਤਾੜੀਅਹਿ latāṛīahi in the above-given Shalokas.

It will be interesting to study the following words in the above Shalokas: ਪਤੀਣੀਅਹਿ patīṇīahi, ਲਤਾੜੀਅਹਿ latāṛīahi, ਵਾੜੀਅਹਿ vāṛīahi, ਮੋੜਹਿ moṛahi, ਹਿਆਲੀਐ hiālīai, ਢੂਢੇਹਿ ḍhūḍhehi, ਜੰਘੀਐ janghīai, ਭਵਿਓਂਮਿ bhaviomi, ਥੀਓਂਮਿ ṭhīomi, ਆ ā, ਅਹਿ ahi, ਹਿ hi, ਐ ai are the case suffixes. ਮਿ mi shows the Persian influence. *ahi* or *hi* seems to be the special feature of Lehnda.

ਹੰ haṁ is the First Person Pronoun. ਤੂ tū, ਤੈ tai, ਤੁਮ tum are the Second Person Pronouns, ਸਿ mi, ਸੋ so, ਸੁ su, ਤਿਨਾਹ tināh, ਤੇ te, ਕੈਂ kaiṁ, ਜਿਤ jit, ਤਿਦੂੰ tiddū, ਇਹੁ ihu, are the

1. An Introduction to Comparative Philology by Dr. P. D. Gune Page 263.

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Third Person Pronouns used. ਕੂ kū, ਕੂੰ kŭ, ਸੰਦਾ sandā, ਕੇਰੈ kerai, ਕੇ ke, ਤਾਈਂ tāi', ਸੇਤੀ setī, ਦੇ de, ਮੈ mai' ਦੀ dī are the post-positions used. ਕੇ ke seems to have infiltered into Lehnda from the East quite early. *Sī* is the ending used for future e.g. ਰਖਸੀ rakhasī, ਹੋਸੀ hosī.

Lehnda has been used in the *Adi Granth* in the form of Shalokas. There are other Shalokas under the heading ਡਖਣੇ dakhṇe. ਡਖਣ dakhaṇa is a Sindhi word meaning South. Punjabi ਦ da has been changed into ਡ ḍa. The language used in ਡਖਣੇ Shalokas is the language spoken in the South of the Panjab. It is Sindhi. Some examples are given below :—

ਡਖਣੇ ਮਃ ੫। ਤੂ ਚਉ ਸਜਣ ਮੈਡਿਆ ਡੇਈ ਸਿਸੁ ਉਤਾਰਿ।
ਨੈਣ ਮਹਿੰਜੇ ਤਰਸਦੇ ਕਦਿ ਪਸੀ ਦੀਦਾਰੁ ।੧।
ਮਃ ੫। ਨੀਹੁ ਮਹਿੰਜਾ ਤਉ ਨਾਲਿ ਬਿਆ ਨੇਹ ਕੂੜਾਵੇ ਡੇਖੁ।
ਕਪੜ ਭੋਗ ਡਰਾਵਣੇ ਜਿਚਰੁ ਪਿਰੀ ਨ ਡੇਖੁ ।੨।
ਮਃ ੫। ਉਠੀ ਝਾਲੂ ਕੰਤੜੇ ਹਉ ਪਸੀ ਤਉ ਦੀਦਾਰੁ।
ਕਾਜਲੁ ਹਾਰੁ ਤਮੋਲ ਰਸ ਬਿਨੁ ਪਸੇ ਹਭਿ ਰਸ ਛਾਰੁ ।੩।
(ਮਾਰੂ ਵਾਰ ਮਹਲਾ ੫)*

While Shalokas in Lehnda are written by Sheikh Farid, Guru Nanak and Guru Arjan, *Dakhnes* are written by Guru Arjan only.

A close study of Eastern Panjabi, Lehnda and Sindhi shows that Lehnda and Sindhi are the sister languages, which have a near relation with Eastern Panjabi. But out

*Dakhṇe M. 5—Tū cau sajjaṇ mai'deā deī sisu utāri
Naiṇ mahinje tarsade kadi passī dīdāru -1-
M. 5—Nihu mahinjā taū nāli biā neh kūṛāve dekhu
Kapaṛ bhog darāvaṇe jicaru pirī na dekhu —2—
M. 5—Uṭhī jhalū kantaṛe hau passī tau dīdāru
Kājalu hāru tamola rasa binu passe habhi ras chāru —3—
(Maru Var Mahala 5)

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of Lehnda and Sindhi, Lehnda is nearer to Eastern Panjabi than Sindhi. There are some peculiarities of Sindhi noticeable in the Shalokas of Adi Granth :—

1. Panjabi ਦ da is changed into ḍa ਡ e.g. ਡੇਖੁ ḍekhu
2. Panjabi ਸ sa is changed into ਹ ha e.g. ਹਭਿ habhi.
3. There is influence of Persian.

In the above Shalokas we see that ਮੈਡਿਆ mai'deā, ਨੇਹ neha, ਹਉ hau, ਤੂ tū, ਤਉ taū are the words common in Lehnda and Sindhi ; ਚਉ cau, ਡੇਈ ḍeī ਧਿਆਬਿਆ, ਸਿਸੁ sisu, ਮਹਿੰਜੇ mahinje, ਪਸੀ passī, ਨੀਹੁ nīhu, ਤਉ taū, ਡੇਖੁ dekhu, ਝਾਲੁ jhalū are Sindhi words, while the rest of the vocabulary is common in all the three languages. Lehnda or Lehndi is also known as Multani and bearing closeness to Eastern Panjabi, it is known as a dialect of Pạnjabi.

Besides Sanskrit, Eastern Apabhramsa, Western Apabhramsa, Marathi, Hindi, Panjabi, Sant-Bhasha, Lehndi, Sindhi, Persian and Arabic which are used in *Adi Granth*, there are other languages whose words and case-terminations are found e.g. ਮਨਈ manaī is a word of Purbi language, ਹੰਬੈ hambai of Marwaṛi, ਪਰਾਨ pirān of Bangroo, ਓਲਗੀਆ olagīā of Dakhṇi and ਲਵੇ lave of Jangli. Pandit Tara Singh Narotam, the compiler of "Guru Girarath Kosh" writes in his Dictionary that the word ਥਾਕੇ thāke is a Bengali word, but seems to have gone too far because this word is a common Hindi word. In Punjabi it is used as ਥਕੇ thake. ਥਕੇ thake and ਥਾਕੇ thāke both have been derived from ਥਕਨ thakan of Prakrit. The words ਆਵਾ āvā, ਸਮਝਾਵਾ samjhāvā, ਰਹਾਵਾ rahāvā carry the suffix ਵਾ vā with them which is a characteristic of Avadhi dialect.[1]

On the whole we find that there is an attempt towards a common language i.e. the Saint-language, which although had its roots in Western Apabhramsa, was highly influ-

1. Gurbani Vyakaraṇ by Sahib Singh II edition page 247.

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enced by different languages. Since, we find, many languages and dialects in *Adi Granth*, there are many case-affixes and prepositions pertaining to different languages e.g. there is ਦਾ dā of Panjabi, ਕਾ kā of Hindi, ਸੰਦਾ sandā of Sindhi etc. Since the Saint-poets travelled through different parts of the land, therefore they were influenced by different languages. That is why, we find different influences working together in a *pada*.

A closer observation of the diction used in *Adi Granth* shows that most of the languages used are *deśi* or corrupt formations. The fact is that the different languages and dialects were in the making. They had not attained the literary level. They were just the spoken languages and thus there was the use of *Vibhrashta* words of the commonplace. In the first place the poets of the people used this diction and in the second place, in order to keep the balance of the measure these poets composed the words according to their needs e.g.

ਬ੍ਰਹਮ ਨਾਮ ਗੁਣ ਸਾਖ ਤਰੋਵਰ ਨਿਤ ਚੁਨਿ ਚੁਨਿ ਪੂਜ ਕਰੀਜੈ ।
ਆਤਮ ਦੇਉ ਦੇਉ ਹੈ ਆਤਮੁ ਰਸਿ ਲਾਗੈ ਪੂਜ ਕਰੀਜੈ ।੧।
ਬਿਬੇਕ ਬੁਧਿ ਸਭ ਜਗ ਮਹਿ ਨਿਰਮਲ ਬਿਚਰਿ ਬਚਰਿ ਰਸੁ ਪੀਜੈ ।
ਗੁਰ ਪਰਸਾਦਿ ਪਦਾਰਥੁ ਪਾਇਆ ਸਤਿਗੁਰ ਕਉ ਇਹੁ ਮਨੁ ਦੀਜੈ ।੨।
(ਕਲਿਆਨ ਮਹਲਾ ੪)*

In the above verses the word ਤਰੋਵਰ tarovara has been formed instead of ਤਰਵਰ tarvara and ਬਿਚਰਿ ਬਿਚਰਿ bicari bicari has been used instead of ਵਿਚਰਿ ਵਿਚਰ vicari vicari. ਬਿਚਰਿ ਬਿਚਰਿ bicari bicari has the Malwai accent of Punjabi, where ਬ ba is used instead of ਵ va.

---

*Brahma Nāma guṇa sākha tarovara nit
cuni cuni pūj karījai
Ātam deo deo hai ātamu rasi
lāgai pūj karījai —1—
Bibek budhi sabh jag mahi nirmal
bichari bichari rasu pījai
Gur parsādi padārthu pāiā Satigur
kau ehu manu dījai —2—
(Kaliān Mahala 4)

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CHAPTER II

METRES USED IN ADI GRANTH

All the compositions in **Adi Granth** *are musical and metrical—Every hymn is divided into padās of one or more verses—Vār and Paurī—Different metres used in Paurī—Next in importance to Paurī is Shaloka—Chhant—Swayya—Other forms of poetry and versification used in* **Adi Granth.**

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CHAPTER II

METRES USED IN ADI GRANTH

In *Adi Granth* major portion of poetry is arranged in different *Ragas* and is thus meant to be sung. Guru Nanak sang in different *Ragas* to the accompaniment of *Rabāb*, a musical instrument, which was played by his musician Mardana.

The composition which is musical is necessarily metrical and thus follows definite metrical schemes. All the poems in *Adi Granth*, smaller ones or longer ones, follow a definite metrical system. Metre or measure is the rhythmical arrangement of syllables or words in verse. A metrical composition in *Adi Granth* follows a rhyme scheme also. Sometimes two and sometimes more verses rhyme together.

The rhyme scheme in different metrical compositions forms the basis of prosody. The prosody is that part of grammar treating of the quantity of syllables, of accent and of the laws of versification or metrical composition. Each verse in Western poetry is measured by the accented and unaccented syllable, but in India the measurement of the verse is done by the quantity of long and short syallables. The long and short syallables are denoted by *S* and *I* marks respectively. The unit of the metrical quantity is known as *mātrā* or 'a syllabic instant'. An instant signifies the length of time occupied in uttering the short vowels ੳ (a), ਿ (i) and ੁ (u). The long vowels consist of two mātrās. ਾ (ā), ੀ (ī), ੂ (ū), ੇ (e), ੈ (ai), ੋ (o) and ੌ (au) are the long vowels. The ◌ं *anuswara* has also one instant when it comes with short vowels.

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In *Adi Granth* every poem or *shabad* is divided into different parts or *padās*. Each *padā* consists of one or more verses. *Padās* of one, two, three and four verses are known as *Ik-tuke*, *Do-tuke*, *Ti-tuke* and *Chau-tuke* respectively e.g.

Ik-tuke—

ਜੀਵਤ ਦੀਸੈ ਤਿਸੁ ਸਰਪਰ ਮਰਣਾ ।
ਮੁਆ ਹੋਵੈ ਤਿਸੁ ਨਿਹਚਲੁ ਰਹਣਾ ।੧।

(ਆਸਾ ਮਹਲਾ ੫)

Do-tuke—

1. ਉਨਿ ਕੈ ਸੰਗਿ ਤੂ ਕਰਤੀ ਕੇਲ । ਉਨਕੈ ਸੰਗਿ ਹਮ ਤੁਮ ਸੰਗਿ ਮੇਲ ।
ਉਨ ਕੈ ਸੰਗਿ ਤੁਮ ਸਭੁ ਕੋਊ ਲੋਰੈ । ਓਸੁ ਬਿਨਾ ਕੋਊ ਮੁਖੁ ਨਹੀ ਜੋਰੈ ।੧।

(ਆਸਾ ਮਹਲਾ ੫)

2. ਪਾਤੀ ਤੋਰੈ ਮਾਲਿਨੀ ਪਾਤੀ ਪਾਤੀ ਜੀਉ ।
ਜਿਸ ਪਾਹਨ ਕਉ ਪਾਤੀ ਤੋਰੈ ਸੋ ਪਾਹਨ ਨਿਰਜੀਉ ।

(ਆਸਾ ਸ੍ਰੀ ਕਬੀਰ ਜੀਉ ਕੇ)

Ti-tuke—

ਕਿਸੁ ਹਉ ਜਾਚੀ ਕਿਸ ਆਰਾਧੀ ਜਾ ਸਭੁ ਕੋ ਕੀਤਾ ਹੋਸੀ ।
ਜੋ ਜੋ ਦੀਸੈ ਵਡਾ ਵਡੇਰਾ ਸੋ ਸੋ ਖਾਕੂ ਰੁਲਸੀ ।
ਨਿਰਭਉ ਨਿਰੰਕਾਰ ਭਵ ਖੰਡਨੁ ਸਭਿ ਸੁਖ ਨਵਨਿਧਿ ਦੇਸੀ ।੧।

(ਸੋਰਠਿ ਮਹਲਾ ੫)

ਜਿਨਿ ਹਰਿ ਧਿਆਇਆ ਸਭੁ ਕਿਛੁ ਤਿਸਕਾ ਤਿਸਕੀ ਭੂਖ ਗਵਾਈ ।
ਐਸਾ ਦਨੁ ਦੀਆ ਸੁਖ ਦਾਤੈ ਨਿਖੁਟਿ ਨ ਕਬਹੀ ਜਾਈ ।
ਅਨਦੁ ਭਇਆ ਸੁਖ ਸਹਜਿ ਸਮਾਣੇ ਸਤਿਗੁਰਿ ਮੇਲਿ ਮਿਲਾਈ ।੨।

(ਸੋਰਠਿ ਮਹਲਾ ੫)

Chau-Tuke

ਮਾਇ ਬਾਪ ਕੋ ਬੇਟਾ ਨੀਕਾ ਸਸੁਰੈ ਚਤੁਰੁ ਜਵਾਈ ।
ਬਾਲ ਕੰਨਿਆ ਕੋ ਬਾਪੁ ਪਿਆਰਾ ਭਾਈ ਕੋ ਅਤਿ ਭਾਈ ।
ਹੁਕਮੁ ਭਇਆ ਬਾਹਰੁ ਘਰੁ ਛੋਡਿਆ ਖਿਨ ਮਹਿ ਭਈ ਪਰਾਈ ।
ਨਾਮੁ ਦਾਨੁ ਇਸਨਾਨੁ ਨ ਮਨਮੁਖਿ ਤਿਤੁ ਤਨਿ ਧੂੜਿ ਧੁਮਾਈ ।੧।

(ਸੋਰਠਿ ਮਹਲਾ ੧)

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Two verses of short metre, though rhyming together are considered as one verse. In the first example we see that *Ik-tukā* contains two short verses and in the first example of *Do-tuke* we see that *Do-tukā* contains four short verses. In *Adi Granth* we find *padā* of one long verse which is in fact *Ik-tukā*, but the word 'Ik-tukā' has not been used there e.g.

ਕੋਈ ਆਣਿ ਮਿਲਾਵੈ ਮੇਰਾ ਪ੍ਰੀਤਮੁ ਪਿਆਰਾ ਹਉ ਤਿਸੁ ਪਹਿ ਆਪੁ ਵੇਚਾਈ ।੧।

(ਰਾਗੁ ਸੂਹੀ ਅਸਟਪਦੀਆ ਮਹਲਾ ੪)

In the second example of *Do-tuke* we see a *Do-tuke* of two long verses. In the examples of *Ti-Tuke* and *Chau-tuke* given above we find that they contain three and four long verses respectively. There is no mention of *Panj-Tuke, Chhe-Tuke* etc. in *Adi-Granth*. However examples of *Panj-Tuke* are available in *Sukhmanī* of Guru Arjan in Raga Gauri, in which every *padā* of *Ashta-padī* consists of ten short verses. There are *padās* of five, six and seven verses found in Raga Tilang.

The division of poems in *Adi Granth* is in *Padās, Paurīs, Shalokas, Chhands* and *Swayyās*. The hymns or *shabads* of two, three, four, five, six, eight and sixteen *padās* are known as *Dupde, Tipde, Chaupade, Panchpade, Chhipade, Ashtapadī* and *Solhā* respectively. Solha is found in Raga Mārū only, but the others are found in various Ragas.

There are 608 *dupdes*, 73 *tipdes*, 1255 *chaupadās*, 80 *panchpadās*, 11 *chhepadās*, 331 *ashtapadīs* and 62 *Solhās* in *Adi Granth*. Literally there is no difference between a *Padā* and a *Paurī*. *Paurī* means the rung of the ladder. In the poem each *Paurī* carries its idea further. This word is usually applied to the padās of longer poems and Vārs (heroic ballads) e.g. *Jupjī* has 38 Pauṛīs and *Anand* in Raga Ramkali 40 Pauṛīs. The Pauṛīs in a longer poem may or may not have uniformity i.e. they may differ in metre and in the number of verses e.g. in *Jupjī* 8th, 9th,

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10th, 11th, 12th, 13th, 14th and 15th Pauṛīs have the same metre and the same number of verses. All of them contain six short verses, while Pauṛī No. 16 contains 24 short verses, Pauṛī No. 27 contains 22 long verses etc. But in other longer poems there is an attempt to keep uniformity. There is uniformity of metre and verses in *Sukhmanī*. In *Anand* Pauṛīs Nos. 10, 11, 24, 29, 34 and 40 have six verses each, while others have five verses each. The measure in some verses is lengthened.

In the case of *Vārs* in which Shalokas have been used the word "Pauṛī" is written before the verses of each Pauṛī. There are some longer poems also in which Shlokas have been used intermittently like the *Vārs*. In two of the poems namely *Bāwan Akhrī* and *Thittī Gaurī* both of Guru Arjan, the word "Pauṛī" is written before the verses of each Padā. In the poem *Rāmkalī Mohlā 5 Rutti'* the word "Chhant" is used before the verses of each Padā. But in the case of *Vār*, the word "Pauṛī" carries a significance. Every *Vār* is composed of Pauṛīs which have the same metre and the same scheme of versification.

Var and Pauri : The word "Vār" seems to have been derived from the word ਵਰਣ (Varaṇa) which means 'to praise', because *Vār* is the name given to a poem in which the praises of a hero are sung. There is a Panjabi idiom ਵਾਰ ਗਾਉਣਾ (Vār Gāuṇā) which also means 'to praise'. In the pre-Nanak age there were minstrels who sung the praises of heroes performing deeds of bravery in the battlefield. In *Adi Granth* some of the *Vārs* are written on the tunes of the earlier *Vārs* e.g. *Āsā Ki Vār* is to be sung on the tune of the *Vār of Tundā Asrājā*. Whereas the ordinary Vār deals with the personages in the physical battlefield, the Vārs in the *Adi Granth* deal with the battlefield in the spiritual domain where virtue and vice or good and bad are at war with each other. The secular Vār contains praises of human beings, but the religious

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Vār of *Adi Granth* contains praises of God, Satguru and the pious.

There are twenty-two Vārs in *Adi Granth* :

1. Vār Srī Raga of the fourth Guru
2. Vār Mājh of the first Guru
3. Vār Gauṛī of the fourth Guru.
4. Vār Gauṛī of the fifth Guru.
5. Vār Āsā of the first Guru.
6. Vār Gūjrī of the third Guru.
7. Vār Gūjrī of the fifth Guru.
8. Vār Bihāgṛā of the fourth Guru.
9. Vār Vadhans of the fourth Guru.
10. Vār Soraṭh of the fourth Guru.
11. Vār Jaitsrī of the fifth Guru.
12. Vār Sūhī of the third Guru.
13. Vār Bilāwal of the fourth Guru
14. Vār Rāmkalī of the third Guru
15. Vār Rāmkalī of the fifth Guru
16. Vār Rāmkalī of Satta and Balwand
17. Vār Mārū of the third Guru
18. Vār Mārū of the fifth Guru
19. Vār Basant of the fifth Guru
20. Vār Sārang of the fourth Guru
21. Vār Malār of the first Guru and
22. Vār Kanṛa of the fourth Guru

As has been pointed out above, a Vār is composed of Pauṛīs, but Guru Arjan while preparing *Adi Granth* added a Shaloka or Shalokas before each Pauṛī in order to clarify the idea contained in the Pauṛī. *Rāmkalī ki Vār of Satta and Balwand* and *Basant ki Vār* are the only two Vārs to which the Shalokas have not been attached. The Pauṛīs of the Vār are by the same poet but it is not necessary about the Shalokas. The name of the poet is thus mentioned before each Shaloka. But in case the Shalokas are by the same poet, it is mentioned in the beginning of the Vār and thus the designation of the poet is not given with the

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Shalokas. There are only two instances where Guru Arjan has added a Pauṛī of his own in a Vār written by his predecessors viz. :—

1. The 27th Pauṛī of Malār ki Vār by the first Guru and
2. The 35th Pauṛī of Sārang ki Vār by the fourth Guru.

Pauṛī is also called *Nishāni Chhand*,[1] but that does not seem to be correct. It is not a particular stanza-form. It is instead a Padā of a poem especially Vār in which several verse-forms and stanza-forms are used. The syllabic instants used in the verses of the Pauṛīs of the Vārs of *Adi Granth* are given below with a mention of the number of verses contained in a Pauṛī.

(1)—In Vār Srī Raga of the fourth Guru, the instants used in the verses of the Pauṛīs are 11, 9 ; 14, 10 ; 15, 10 ; 14, 9 ; 15, 14 ; 15, 15 ; 13, 9 ; 13, 11 ; 16, 10 ; 16, 14 ; 16, 15 ; 16, 16 ; 13, 10 ; 18, 18 ; 16, 18 ; 15, 11 ; 11, 11 and 14, 11. There are 21 Pauṛīs in all and each Pauṛī consists of five verses.

(2)—In Vār Mājh of the first Guru, the instants used in the verses of the Pauṛīs are 14, 10 ; 13, 11 ; 13, 14 ; 11, 9 ; 13, 10 ; 13, 13 ; 11, 10 ; 12, 9 ; and 13, 12. There are 27 Pauṛīs in all and each Pauṛī consists of eight verses.

(3)—In Vār Gauṛī of the fourth Guru the instants used are 14, 10 ; 15, 11 ; 14, 11 ; 15, 10 ; 13, 10 ; 13, 13 ; 15, 15 ; 15, 14 ; 13, 11 ; 16, 15 ; 11, 13 and 14, 9. There are some cases of *Bikham Dandak* in which the instants of each verse in a Pauṛī differ. There are 33 Pauṛīs in all and most of the Pauṛīs consist of five verses. The eleventh Pauṛī contains an additional half a verse at the end, the twelfth contains ten

1. Gur Shabad Ratnakar Mahan Kosh by Bhai Kahn Singh of Nabha.

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verses ; in 17th Pauri fifth verse is half a verse ; the 31st Pauṛī contains ten verses and the 32nd eight verses.

(4)—In Gauṛī ki Vār of the fifth Guru the instants used are 13, 9 ; 13, 10 and 13, 11. These are 21 Pauṛīs in all and each Pauṛī consists of five verses.

(5)—In Āsā ki Vār of the first Guru the instants used are 14, 13 ; 13, 13 ; 14, 15 ; 16, 15 ; 14, 16 ; 13, 14 ; 13, 15 ; 15, 15 and 13. 16. There are 24 Pauṛīs in all and each Pauṛī consists of five verses except the 22nd Pauṛī which contains six verses. Out of the Pauṛīs which contain five verses each the 20th and 23rd contain full five verses while the rest have four full verses and the fifth half a verse except the 18th Pauṛī which contains first and fourth verses as full verses and the other three as half verses. The half verse is equal to the second part of a full verse.

(6)—In Gūjrī ki Vār of third Guru the instants are 13, 13; 13, 10; 11, 9; 13, 11. There are twenty-two Pauṛīs in all and each Pauṛī consists of five verses.

(7)—In Gūjrī ki Vār of the fifth Guru the instants are 11, 9; 11, 10; 11, 11; 13, 11 and 15, 9. There are 21 Pauṛīs in all and each Pauṛī contains eight verses except the 20th which contains five.

(8)—In Bihāgṛa ki Vār of the fourth Guru the instants are 13, 11; 13, 9; 18, 14; 16, 12; 16, 14; 16, 16;; 16, 11 and 13, 10. There are several cases of *Bikham Dandak* in which the instants in the verses of the same Pauṛī differ. There are 21 Pauṛīs in all and each Pauṛī consists of five verses except the 18th Pauṛī which contains six.

(9)—In Vadhans ki Vār of the fourth Guru the instants used are 16, 10; 15, 14; 15, 16; 13, 11 ; 16, 12; 13, 16; 15, 17; 15 , 11; 13, 10; 14, 10; 9, 10 and 11, 9. There are

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several cases of *Bikham Dandak*. There are 21 Pauṛīs in all. Each Pauṛī contains five verses.

(10)—In Soraṭh ki Vār of the fourth Guru the instants used are 13, 9; 13, 11; 16, 12; 13, 12; 11, 11; 14, 11; 13, 10; 12, 9; 11, 10: 14, 9; 16, 10; 13, 16; 16, 14; 18, 16; 16, 16; 15, 10 ; 14, 10 and 11, 9. There are several cases of *Bikham Dandak*. There are 29 Pauris in all and each Pauri consists of five verses.

(11)—In Jaitsrī kī Vār of the fifth Guru the instants used are 13, 9; 14, 9; 13, 10; 11, 9; 11, 10 and 11, 11. There are 20 Pauṛīs in all and each Pauṛī consists of five verses.

(12)—In Sūhī ki Vār of the third Guru the instants used are 14, 10; 14, 9; 13, 11; 13, 9; 11, 9 and 13, 10. There are 20 Pauṛīs in all and each Pauṛī consists of five verses.

(13)—In Bilāwal ki Vār of the fourth Guru the instants used are* 16, 11; 14, 9; 14, 12; 11, 10; and 14, 10. There are several cases of *Bikham Dandak*. There are 13 Pauṛīs in all. Each Pauṛī consists of five verses except the tenth Pauṛī which contains six verses.

(14)—In Rāmkalī ki Vār of the third Guru the instants used are 13, 10; 14, 10; 13, 11; 13, 12; 13, 10 and 11, 9. There are 21 Pauṛīs in all. Each Pauṛī consists of five verses. There is one speciality about the Pauṛīs of this Vār. The first four verses of a Pauṛī have the same rhyme, but the fifth verse of all the Pauṛīs has the same rhyme.

(15)—In Rāmkalī ki Vār of the fifth Guru the instants used are 11, 9; 11, 10 and 13, 10. There are 22 Pauṛīs in all. Each Pauṛī consists of eight verses.

(16)—In Ramkali ki Var of Satta and Balwand the instants used are 13, 9; 13, 14; 13, 15 and 13, 16. There are

*These instants are wrongly given as 15, 11 instead of 16, 11 in Gur Chhand Diwakar by Kahn Singh of Nabha.

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eight Pauṛīs in all. There are seven verses in first Pauṛī, 13 in second, 12 in third, 9 in fourth, 9 in fifth, 20 in sixth, 9 in seventh and 9 in 8th. In first, second, fourth and seventh Pauṛīs the final verse is half the verse.

(17)—In Mārū ki Vār of the third Guru the instants used are 13, 9; 13, 10; 11, 9 and 14, 10. There are 22 Pauṛīs in all. Each Pauṛī consists of five verses except the last one which contains six.

(18)—In Mārū ki Vār of the fifth Gūru the instants used are 11, 9; 14, 10; 13, 9; 13, 10; 14, 12 and 13, 12. There are 23 Pauṛīs in all and each Pauṛī consists of eight verses.

(19)—In Basant ki Vār of the fifth Guru the instants used are 13, 10.[1] There are three Pauṛīs in all. Each Pauṛī contains five verses.

(20)—In Sārang ki Vār of the fourth Guru the instants used are 13, 10; 13, 11; 14, 10; 11, 9; 11, 10 and 13, 9. There are 36 Pauṛīs in all and each Pauṛī consists of five verses.

(21)—In Malār ki Vār of the first Guru the instants used are 11, 9; 13, 9; 13, 10; 13, 11; 16, 12; 11, 10 and 13, 15. There are 28 Pauṛīs in all and each Pauṛī consists of eight verses.

(22)—In Kanṛa ki Vār of the fourth Guru the instants used are 15, 16; 16, 15; 15, 15; 16, 14; 15, 14; 15, 10; 16, 13; 13, 10 and 14, 10. There are 15 Pauṛīs in all and each Pauṛī consists of five verses. The special feature of the Pauṛī in this Vār is the lengthening of the final verse in the 1st, 2nd, 4th, 5th, 6th, 7th, 8th, 9th, 11th and 12th Pauṛīs by repeating the final words of the first part of the verse.

1. Bhai Kahn Singh of Nabha gives it as 13, 11 in his Gur Chhand Diwakar.

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A close examination of Pauṛī in the above Vārs shows that :

(1)—The Pauṛī is written in several metres, the important of them being

(a) 11, 9; 11, 10.
(b) 13, 9; 13, 10; 13, 11; 13, 15; 13, 16.
(c) 14, 9; 14, 10.
(d) 15, 14; 15, 15.
(e) 16, 12; 16, 14.

The bards of Pre-Nanak age mostly used the metre 13, 10 in their Vārs. Bhai Gurdas used 13, 16; 13, 10 and 11, 9 in his Vārs. He must have been influenced by the Pauṛī-forms of *Adi Granth*.

(2)—That mostly a Pauṛī was composed of five and eight verses. Bhai Gurdas does not follow this limit. His verses in a Pauṛī range from six to ten. The 11th Var of Bhai Gurdas contains the Pauṛīs of eight verses each.

(3)—That in Pauṛīs of five verses, all the verses rhyme together but in the Pauṛīs of eight verses there are generally four couplets of different rhymes with some exceptions wherein all the verses have the same rhyme.

(4)—There are a few instances of Pauṛī wherein the words at the end of the first part of the verses rhyme together e.g.

ਪੜਿਆ ਲੇਖੇਦਾਰੁ ਲੇਖਾ ਮੰਗੀਐ ।
ਵਿਣੁ ਨਾਵੈ ਕੂੜਿਆਰੁ ਅਉਖਾ ਤੰਗੀਐ ।
ਅਉਘਟ ਰੁਧੇ ਰਾਹ ਗਲੀਆਂ ਰੋਕੀਆਂ ।
ਸਚਾ ਵੇਪਰਵਾਹੁ ਸਬਦਿ ਮੰਤੁਖੀਆਂ ।
ਗਹਿਰ ਗਭੀਰ ਅਥਾਹੁ ਹਾਥ ਨ ਲਭਈ ।
ਮੁਹੋ ਮੁਹਿ ਚੋਟਾ ਖਾਹੁ ਵਿਣੁ ਗੁਰ ਕੋਇ ਨ ਛੁਟਸੀ ।

(ਵਾਰ ਮਲਾਰ ਮਃ ੧)

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(5)—The limit of Pauṛīs in a Vār is not fixed. It ranges from three to thirty-six.

(6)—In some of the Vārs there are several cases of *Bikham Dandak*. In such cases the measure of all the verses in a Pauṛī is different.

Next to Pauṛī, we have the Shaloka in *Adi Granth*. From the very beginning upto the end of *Adi Granth*, we find Shalokas attached to the padās of the longer poems or the Pauṛīs or grouped together, *e.g.*, in *Jupjī*, the very first poem, we have a Shaloka in the beginning as a prologue and another at the end as an epilogue. In *Sukhmanī*, there is a Shaloka before every *ashtapadī*. In Vārs each Pauṛī is preceded by one to three Shalokas for example in *Jaitsrī ki Vār* there are two Shālokas before a Pauṛī and in *Mārū ki Vār* there are three Shalokas before a Pauṛī. There are Shalokas of Kabir, Farid and Guru Tegh Bahadur in the last pages of *Adi Granth*.

All the Gurus whose *bani* is included in *Adi Granth* wrote Shalokas. Guru Arjan who prepared the sacred anthology of *Adi Granth* interspersed his own and his predecessor's Shalokas in the Vārs of *Adi Granth*. The remaining Shalokas were given at the end as the surplus Shalokas which could not be used in Vārs. They are entitled as "Shalok Varā te Vadhik". The Shalokas of the ninth Guru were included in *Adi Granth* by the tenth Guru.

There are cases of repetition of Shalokas in *Adi Granth* *e.g.*, the Shaloka in the beginning of *Jupjī* is the same Shaloka which preceded the 17th ashtapadī of *Sukhmanī*. The Shaloka at the end of *Jupjī* is again given as the Shaloka of Guru Angad Deva, the second Guru, in Vār Majh of the first Guru. The first Shaloka of ਫੁਨਹੇ (phunhe) is the same Shaloka which precedes the 55th Pauri of *Bāwan Akhrī* of Guru Arjan in Raga Gauṛī.

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Shaloka like Pauṛī is not a stanza-form. It is the name of a smaller poem complete in itself. Its significance lies in its brevity of thought. It is mostly subjective. The poet describes his own experiences as we see in the Shalokas of Kabir and Farid.

Shaloka is found under several heads in *Adi Granth* e.g., Shaloka, Dakhṇe, Shalok Sahaskriti, Gathha, Phunhe and Chaubole. One example from each is given below :

(1) ਖੰਡ ਵਿਕਾਂਦੜੇ ਜੇ ਲਹਾਂ ਘਿੰਨਾ ਸਾਵੀ ਤੋਲਿ ।
ਤੰਨਿ ਜੜਾਂਈ ਆਪਣੈ ਲਹਾਂ ਸੁ ਸਜਣੁ ਟੋਲਿ ।
(ਸਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੫)

(2) ਜਿਨਾ ਪਿਛੈ ਹਉ ਗਈ ਸੇ ਮੈ ਪਿਛੈ ਭੀ ਰਵਿਆਸੁ ।
ਜਿਨਾ ਕੀ ਮੈ ਆਸੜੀ ਤਿਨਾ ਮਹਿਜੀ ਆਸ ।
(ਭਖਣੇ ਮਃ ੫)

(3) ਬਹੁ ਜਤਨ ਕਰਤਾ ਬਲਵੰਤਕਾਰੀ ਸੋਵੰਤ ਸੂਰਾ ਚਤੁਰ ਦਿਸਹ ।
ਬਿਖਮ ਬਾਨ ਬਸੰਤ ਊਚਹ ਨਹ ਸਿਮਰੰਤ ਮਰਣੰ ਕਦਾਂਚਹ ।
ਹੋਵੰਤਿ ਆਗਿਆ ਭਗਵਾਨ ਪੁਰਖਹ ਨਾਨਕ ਕੀਟੀ ਸਾਸ ਅਕਰਖਤੇ ।੭।
(ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

(4) ਪਰਮਾਣੋ ਪਰਜੰਤ ਆਕਾਸਹ ਦੀਪ ਲੋਅ ਸਿਖੰਡਣਹ ।
ਗਛਿਣ ਨੈਣ ਡਾਰਿਣ ਨਾਨਕ ਬਿਨਾ ਸਾਧੂ ਨ ਸਿਧਤੇ ।੨।
(ਗਾਥਾ)

(5) ਸਖੀ ਕਾਜਲ ਹਾਰ ਤੰਬੋਲ ਸਭੈ ਕਿਛੁ ਸਾਜਿਆ ।
ਸੋਲਹ ਕੀਏ ਸੀਗਾਰ ਕਿ ਅੰਜਨੁ ਪਾਜਿਆ ।
ਜੇ ਘਰਿ ਆਵੈ ਕੰਤੁ ਤ ਸਭੁ ਕਿਛੁ ਪਾਈਐ ।
ਹਰਿਹਾਂ ਕੰਤੈ ਬਾਝੁ ਸੀਗਾਰੁ ਸਭੁ ਬਿਰਥਾ ਜਾਈਐ ।੪।
(ਫੁਨਹੇ)

(6) ਮੂਸਨ ਮਰਮੁ ਨ ਜਾਨਈ ਮਰਤ ਹਿਰਤ ਸੰਸਾਚ ।
ਪ੍ਰੇਮ ਪਿਰੰਮ ਨ ਬੂਝਿਓ ਊਰਝਿਓ ਮਿਥ ਬਿਉਹਾਰ ।੬।
(ਚਉਬੋਲੇ)

From the above examples we see that the Shaloka is mostly written in the form of couplets. The Shalokas of

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Kabir and Guru Tegh Bahadur are couplets. The Shalokas of Farid are also mostly couplets. *Dakhne* and *Chaubole* are also couplets. Gathha Shalokas are also couplets if we take into consideration the fact that two short verses are equal to one verse.

But when we study the Shalokas interspersed in Vārs and the Sahaskriti Shalokas, we find that it is not necessary that Shaloka may be in the form of a couplet. A Shaloka consists of two to 26 verses. The instants used in *Adi Granth* in verses of Shalokas are 7, 8; 8, 7; 8, 8; 10, 9; 10, 10; 11, 9; 11, 10; 11, 12; 11, 13; 12, 10; 12, 12; 12, 13; 12, 15; 13, 10; 13, 11; 13, 12; 13, 13; 13, 14; 13, 15; 13, 16; 14, 9; 14, 11; 14, 12; 14, 13; 14, 14; 14, 16: 15, 10; 15, 11; 15, 13; 15, 15; 15, 16; 15, 18; 16, 12; 16, 13; 16, 14 and 16, 15. Many Shalokas are loose and lengthened. The Shaloka containing 26 verses precedes the 25th Paurī of *Malār ki Vār* of the first Guru.

The popular metre of Shaloka contains 13, 11 instants. In prosody it is known as *Dohirā* or *Dohā*. When the two parts of both the verses of *Dohirā* are interchanged, the couplet becomes *Soraṭhā*. Thus the instants of *Soraṭhā* are 11, 13. *Dohā* and *Soraṭhā* are stanzas of two verses each and are suitable for Shaloka, because the popular form of Shaloka is a couplet. In *Adi Granth* Dohā is mostly used and Soraṭhā rarely.

Dohirā or Dohā

ਕਬੀਰ ਕੋਠੇ ਮੰਡਪ ਹੋਤੁ ਕਰਿ ਕਾਹੇ ਮਰਹੁ ਸਵਾਰਿ ।
ਕਾਰਜੁ ਸਾਢੇ ਤੀਨਿ ਹਥ ਘਨੀ ਤ ਪਉਨੇ ਚਾਰਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)

Soraṭhā

ਕੰਧੀ ਵਹਣ ਨ ਢਾਹਿ ਤਉ ਭੀ ਲੇਖਾ ਦੇਵਣਾ ।
ਸਿਧਰਿ ਰਬ ਰਜਾਇ ਵਹਣੁ ਤਿਵਾਊ ਰੰਊ ਕਰੇ ।੮੪। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

The *Dohās* of Kabir, Farid and Guru Tegh Bahadur are written as Shalokas. Some Dohās or Shalokas of Kabir are found preceding the Paurīs in Vārs.

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But there are some couplets in *Adi Granth* in which there is no rhyme *e.g.*, in Sahaskriti Shalokas and Gathha Shalokas.

ਅਜਾ ਭੋਗੰਤ ਕੰਦ ਮੂਲੰ ਬਸੰਤੇ ਸਮੀਪਿ ਕੇਹਰਹ ।
ਤਤ੍ਰ ਗਤੇ ਸੰਸਾਰਹ ਨਾਨਕ ਸੋਗ ਹਰਖੰ ਬਿਆਪਤੇ ।੪੧।
(ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

In *Phunhe* we have stanzas of four verses with 11, 10 instants. This stanza-form is known as Aril in prosody *e.g.*

ਊਪਰਿ ਬਨੈ ਅਕਾਸੁ ਤਲੈ ਧਰ ਸੋਹਤੀ ।
ਦਹਦਿਸ ਚਮਕੈ ਬੀਜੁਲਿ ਮੁਖ ਕਉ ਜੋਹਤੀ ।
ਖੋਜਤ ਫਿਰਉ ਬਿਦੇਸਿ ਪੀਉ ਕਤ ਪਾਈਐ ।
ਹਰਿਹਾਂ ਜੇ ਮਸਤਕਿ ਹੋਵੈ ਭਾਗੁ ਤ ਦਰਸਿ ਸਮਾਈਐ ।੯।
(ਫੁਨਹੇ ਮਃ ੫)

Phunhe means the repetition. In Phunhay Ṣhalokas ਹਰਿਹਾਂ (Harihāṁ) word is repeated in the fourth verse of each stanza.

Chaubole is the name of a popular song, but in *Adi Granth* it does not signify a song. It means the utterances of four persons. Four persons in this connection are Samman, Moosan, Jamāl and Patang. The word *Chaubole* carries the sense of a stanza of four verses, but in *Adi Granth* a *Chaubolā* contains two verses.

Sahaskriti Shalokas are the Shalokas written in "Imitation Sanskrit". Gathha Shalokas are also written in the same language. Whereas *Gathha* is the name of a language, it is also the name of a stanza-form in Prakrit and Sanskrit literatures.[1] *Gathha* or *arya* is a stanza of two verses. The first verse contains 30 and the second 27 syllabic instants.[2] Gathha Shalokas in *Adi Granth* do not fulfil the old definition of Gathha stanza. They are the later variations of Gathha which came into being in Apabhramsa period.

1. Hindi ke Vikash mai' Apabhramsa ka Yog by Namvar Singh page 12.
2. Grammar of the Hindi Language by S. H. Kellogg.

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ਡਖਣੇ (*Dakhṇe*) is a Sindhi word for ਦਖਣ (Dakhaṇ) which means 'South'. The language of the southern areas of the Punjab *i.e.* Sindhi is known as ਦਖਣੀ (Dakhṇī) and the Shalokas written in that language are known as ਡਖਣੇ (Dakhṇe).

Next in importance to the Shaloka in *Adi Granth* is *Chhant*. The word ਛੰਤ (*Chhant*) is derived from ਛੰਦ (*Chhand*) which was a popular folk metre. In Panjabi it means 'praise'. The word *Chhand* is a derivation from ਛੰਦਸ (*Chhandas*) of Sanskrit which means a metre and also the sacred text of the Vedic hymns. Thus in *Adi Granth* the word *Chhant* came to signify the metre in which the sacred hymns were written and which carried 'the praises of the Lord.' At one place in *Adi Granth* there is an addition of word ਮੰਗਲ (Mangal) with *Chhant* which also means 'praise'.

In *Adi Granth, Chhant* may be of one or more padās or stanzas. Mostly a *Chhant* is of four padās. A padā of a *Chhant* contains four to six verses *e.g.*

ਜਿਨਿ ਕੀਆ ਤਿਨਿ ਦੇਖਿਆ ਜਗੁ ਧੰਧੜੈ ਲਾਇਆ ।
ਦਾਨਿ ਤੇਰੈ ਘਟਿ ਚਾਨਣਾ ਤਨਿ ਚੰਦੁ ਦੀਪਾਇਆ ।
ਚੰਦੋ ਦੀਪਾਇਆ ਦਾਨਿ ਹਰਿ ਕੈ ਦੁਖੁ ਅੰਧੇਰਾ ਉਠਿ ਗਇਆ ।
ਗੁਣ ਜੰਞ ਲਾੜੇ ਨਾਲਿ ਸੋਹੈ ਪਰਖਿ ਮੋਹਣੀਐ ਲਇਆ ।
ਵੀਵਾਹੁ ਹੋਆ ਸੰਜ ਸੋਤੀ ਪੰਚ ਸਬਦੀ ਆਇਆ ।
ਜਿਨਿ ਕੀਆ ਤਿਨਿ ਦੇਖਿਆ ਜਗੁ ਧੰਧੜੈ ਲਾਇਆ ।

(ਰਾਗੁ ਸੂਹੀ ਛੰਤ ਮਹਲਾ ੧)

ਮੇਰਾ ਹਰਿ ਪ੍ਰਭੁ ਸੇਜੈ ਆਇਆ ਮਨੁ ਸੁਖਿ ਸਮਾਣਾ ਰਾਮ ।
ਗੁਰਿ ਤੁਠੈ ਹਰਿ ਪ੍ਰਭੁ ਪਾਇਆ ਰੰਗਿ ਰਲੀਆ ਮਾਣਾ ਰਾਮ ।
ਵਡਭਾਗੀਆ ਸੋਹਾਗਣੀ ਹਰਿ ਮਸਤਕਿ ਮਾਣਾ ਰਾਮ ।
ਹਰਿ ਪ੍ਰਭੁ ਹਰਿ ਸੋਹਾਗੁ ਹੈ ਨਾਨਕ ਮਨਿ ਭਾਣਾ ਰਾਮ ।

(ਛੰਤ ਬਿਲਾਵਲੁ ਮਹਲਾ ੪ ਮੰਗਲ)

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ਮਰੇ ਮਨਿ ਬੈਰਾਗੁ ਭਇਆ ਜੀਉ ਕਿਉ ਦੇਖਾ ਪ੍ਰਭ ਦਾਤੇ ।
ਮੇਰੇ ਮੀਤ ਸਖਾ ਹਰਿ ਜੀਉ ਗੁਰ ਪੁਰਖ ਬਿਧਾਤੇ ।
ਪੁਰਖੋ ਬਿਧਾਤਾ ਏਕੁ ਸ੍ਰੀਧਰੁ ਕਿਉ ਮਿਲਹੁ ਤੁਝੈ ਉਡੀਲੀਆ ।
ਕਰਹਿ ਸੇਵਾ ਸੀਸੁ ਚਰਣੀ ਮਨਿ ਆਸ ਦਰਸ ਨਿਮਾਣੀਆ ।
ਸਾਸਿ ਸਾਸਿ ਨ ਘੜੀ ਵਿਸਰੈ ਪਲੁ ਮੂਰਤੁ ਦਿਨੁ ਰਾਤੇ ।
ਨਾਨਕ ਸਾਰਿੰਗ ਜਿਉ ਪਿਆਸੇ ਕਿਉ ਮਿਲੀਐ ਪ੍ਰਭ ਦਾਤੇ ।
(ਰਾਗੁ ਗਉੜੀ ਛੰਤ ਮਹਲਾ ੫)

In *Adi Granth* the majority of *Chhant padās* contain six verses. The stanza form used is that of *Kundalyā*. A *Kundalyā* contains six verses with the first two of 13,11 instants and the remaining four of 11,13 instants. The second part of the second verse becomes the first part of the third verse and the first part of the first verse becomes the second part of the sixth verse. But a close examination of the *Chhant padās* in *Adi Granth* which contain six verses shows that the syllabic instants of *Kundalyā* have not been adopted at all. The verses have been lengthened by the addition of surplus words such as ਮੇਰੀ ਜਿੰਦੜੀਏ, ਰਾਮ ਰਾਜੇ,ਰਾਮ, ਜੀਉ. Their repetition and the repetition of other words creates melody. Rhyming Words have been used within the third and fourth verses *e.g.*

ਸਾਜਨੜਾ ਮੇਰਾ ਸਾਜਨੜਾ ਨਿਕਟਿ ਖਲੋਇਅੜਾ ਮੇਰਾ ਸਾਜਨੜਾ ।
ਜਾਨੀਅੜਾ ਹਰਿ ਜਾਨੀਅੜਾ ਨੈਣ ਅਲੋਇਅੜਾ ਹਰਿ ਜਾਨੀਅੜਾ ।
ਨੈਣ ਅਲੋਇਆ ਘਟਿ ਘਟਿ ਸੋਇਆ ਅਤਿ ਅੰਮ੍ਰਿਤ ਪ੍ਰਿਅ ਗੂੜਾ ।
ਨਾਲਿ ਹੋਵੈਦਾ ਲਹਿ ਨ ਸਕੰਦਾ ਸੁਆਉ ਨ ਜਾਣੈ ਮੂੜਾ ।
ਮਾਇਆ ਮਦਿ ਮਾਤਾ ਹੋਛੀ ਬਾਤਾ ਮਿਲਣੁ ਨ ਜਾਈ ਭਰਮ ਘੜਾ ।
ਕਹੁ ਨਾਨਕ ਗੁਰ ਬਿਨੁ ਨਾਹੀ ਸੂਝੈ ਹਰਿ ਸਾਜਨੁ ਸਭ ਕੈ ਨਿਕਟਿ ਖੜਾ ।
(ਰਾਮਕਲੀ ਮਹਲਾ ੫ ਛੰਤ)

In most of the padās, the second part of the second verse is repeated in the first part of the third verse and this specially gives the stanza form the form of *Kundalyā e.g.*

ਤੂ ਠਾਕੁਰੋ ਬੈਰਾਗਰੋ ਮੈ ਜੋਹੀ ਘਣ ਦੇਰੀ ਰਾਮ ।
ਤੂ ਸਾਗਰੋ ਰਤਨਾਗਰੋ ਹਉ ਸਾਰ ਨ ਜਾਣਾ ਤੇਰੀ ਰਾਮ ।

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ਸਾਰ ਨ ਜਾਣਾ ਤੂ ਵਡਦਾਣਾ ਕਰਿ ਮਿਹਰੰਮਤਿ ਸਾਂਈ ।
ਕਿਰਪਾ ਕੀਜੈ ਸਾ ਮਤਿ ਦੀਜੈ ਆਠ ਪਹਰ ਤੁਧੁ ਧਿਆਈ ।
ਗਰਬੁ ਨ ਕੀਜੈ ਰੇਣ ਹੋਵੀਜੈ ਤਾ ਗਤਿ ਜੀਅਰੇ ਤੇਰੀ ।
ਸਭ ਉਪਰਿ ਨਾਨਕ ਕਾ ਠਾਕੁਰੁ ਮੈ ਜੇਹੀ ਘਣ ਚੇਰੀ ਰਾਮ ।
(ਰਾਗੁ ਸੂਹੀ ਛੰਤ ਮਹਲਾ ੫)

There are some cases in which the first short verse is repeated in the second part of the last long verse *e.g.*

ਸਭ ਦੇਖੀਐ ਅਨਭੈ ਕਾ ਦਾਤਾ ।
ਘਟਿ ਘਟਿ ਪੂਰਨ ਹੈ ਅਲਿਪਾਤਾ ।
ਘਟਿ ਘਟਿ ਪੂਰਨੁ ਕਰਿ ਬਿਸਬੀਰਨੁ ਜਲੁਤਰੰਗ ਜਿਉ ਰਚਨੁ ਕੀਆ ।
ਹਭਿ ਰਸ ਮਾਣੇ ਭੋਗ ਘਟਾਣੇ ਆਨ ਨ ਬੀਆ ਕੋ ਥੀਆ ।
ਹਰਿ ਰੰਗੀ ਇਕ ਰੰਗੀ ਠਾਕੁਰੁ ਸੰਤ ਸੰਗਿ ਪ੍ਰਭੁ ਜਾਤਾ ।
ਨਾਨਕ ਦਰਸਿ ਲੀਨਾ ਜਿਉ ਜਲ ਮੀਨਾ ਸਭ ਦੇਖੀਐ ਅਨਭੈ ਕਾ ਦਾਤਾ ।
(ਸਾਰਗ ਛੰਤ ਮਹਲਾ ੫)

In this case, there are two short verses in the beginning followed by four long verses.

There are some instances of *Chhant* of four verses in which the instants mostly used are 12, 13; 12, 14; 13, 14; 14, 12; 14. 14; 14, 16 and 15, 14 with the addition of ਮੇਰੀ ਜਿੰਦੜੀਏ at the end of the first part of the verse and ਰਾਮ at the end of the second part of the verse. In some cases the words ਰਾਮ ਰਾਜੇ are added only at the end of the first verse. In such cases the verses contain 16, 10 instants. There are some padas in which the words ਮੇਰੇ ਪਿਆਰੇ are added at the end of the first part of the verses. The instants used in such cases are 10, 8.

In the case of padās of six verses the instants used in the first two verses are 8, 10; 10, 10; 9, 12; 12, 12; 11, 10; 11, 11; 16. 14; 10, 8, 14; 12, 10, 11; 12, 11; 16, 12; 14. 8; 14, 10; 12. 9; 10, 13; 16, 10, 10; 10, 8, 12; 18, 16; 16, 13; 12; 16, 18 and 16, 16. The instants used in the last four verses are mostly 9, 9, 12; 11, 9, 12; 16, 12; 13, 12; 12, 10, 12; 10, 8, 12; 15, 10, 16; 11, 9, 16; 13, 12, 14; 12, 9, 14; 10, 8, 14; 16, 16 and 16, 14.

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There are some padās in which the second part of the first verse is repeated in the second part of the last verse e.g.

ਹਰਿ ਚਰਨ ਕਮਲ ਮਨੁ ਬੇਧਿਆ ਕਿਛੁ ਆਨ ਨ ਮੀਠਾ ਰਾਮ ਰਾਜੇ ।
ਮਿਲਿ ਸੰਤ ਸੰਗਤਿ ਆਰਾਧਿਆ ਹਰਿ ਘਟਿ ਘਟੇ ਡੀਠਾ ਰਾਮ ਰਾਜੇ ।
ਹਰਿ ਘਟਿ ਘਟੇ ਡੀਠਾ ਆ-ਮ੍ਹਿਤੁ ਵੂਠਾ ਜਨਮ ਮਰਨ ਦੁਖ ਨਾਠੇ ।
ਗੁਣ ਨਿਧਿ ਗਾਇਆ ਸਭ ਦੂਖ ਮਿਟਾਇਆ ਹਉਮੈ ਬਿਨਸੀ ਗਾਠੇ ।
ਪ੍ਰਿਉ ਸਹਜ ਸੁਭਾਈ ਛੋਡਿ ਨ ਜਾਈ ਮਨਿ ਲਾਗਾ ਰੰਗੁ ਮਜੀਠਾ ।
ਹਰਿ ਨਾਨਕ ਬੇਧੇ ਚਰਨ ਕਮਲ ਕਿਛੁ ਆਨ ਨ ਮੀਠਾ ।
(ਆਸਾ ਛੰਤ ਮਹਲਾ ੫)

There are some cases in which the *Chhants* are preceded by Shalokas like Pauṛīs e.g. in the poem entitled ਰੁਤੀ *Rutti* in Raga Rāmkalī.

Then we come to *Swavyās*. *Swayyā* is a particular stanza form, but in *Adi Granth* we find that the bards (Bhatts) who composed *Swayyās* in order to recite the praises of the Gurus, used many other metres under the heading '*Swayyās*'. They composed several forms of *Swayyā* namely Malind, Samān, Dandkalā, Madirā and Chandrakalā. The instants used in these *Swayyas* are 18, 14; 16, 16 and 16, 14 with different arrangements of long and short syllables at the end of the verses or within the verses. Several forms of *Chhappai* such as *Malay* (of 25 long and 102 short syllables) *Kartal* (of 28 long and 96 short syllables), *Sāras* (of 34 long and 84 short syllables), *Baran* (of 41 long and 70 short syllables) and *Rol Hansā* (of 144 matras) are also found in the *Swayyās*. Other stanza-forms found in the *Sawayyās* are *Rad* (41 matras in the first verse with 15, 11, 15 instants, second verse of 11, 15 instants and the last two verses of 13, 11 instants), *Jholnā* or *Jhoolnā* (with 21, 41, 46, 41 and 41 matras respectively in the five verses), *Soratha* (of 11, 13 instants), *Panchānan* (of 12, 12, 12, 12 instants in one verse), *Kalas* (a combination of short verses of *Chaupaī* and long verses of *Swayyā*)

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and *Ghanacharī* (of 16, 16 syllables).[1] Most of the verses in the *Swayyās* are loose and lengthened. The syllabic instants mostly used in the verses of the *Swayyās* are 8, 7; 8, 8; 11, 10; 11, 13; 13, 10; 13, 11; 13, 13; 13, 16; 14, 10; 14, 12; 14, 14; 15, 10; 15, 11; 15, 13; 15, 14; 15, 15; 16, 14; 16, 16; 18, 13; 18, 14; 10, 10, 10, 11 and 12, 12, 12, 12.

The following arrangement of instants is mostly found in the verses of the padās of other smaller or longer poems: 8, 7; 8, 8; 11, 9; 13, 9; 13, 10; 13, 11; 14, 11; 14, 12; 16, 10; 16, 11; 16, 12; 16, 13; 16, 14; 12; 10, 10, 10, 7 (These are the instants of Jhoolnā) and 16, 16, 16, 13 (in the fourth part 14 and 15 instants are also used). The last arrangement of mātrās is used in Mārū Solhe and the relative stanza form is known as Chitrakalā.

There are a few hymns in *Adi Granth* in which the words at the end of the verses do not rhyme e.g.

ਰੂੜੈ ਮਨ ਹਰਿ ਰੰਗੋ ਲੋੜੈ ਗਾਲੀ ਹਰਿ ਨੀਹੁ ਨ ਹੋਇ ।
ਹਉ ਢੂਢੇਦੀ ਦਰਸਨ ਕਾਰਣ ਬੀਥੀ ਬੀਥੀ ਪੇਖਾ ।
ਗੁਰੁ ਮਿਲ ਭਰਮ ਗਵਾਇਆ ਹੇ ।
ਇਹੁ ਬੁਧਿ ਪਾਈ ਮੈ ਸਾਧੂ ਕੰਨਹੁ,
ਲੇਖ ਲਿਖਿਓ ਧੁਰ ਮਾਥੈ,
ਇਹ ਬਿਧਿ ਨਾਨਕ ਹਰਿ ਨੈਣ ਅਲੋਇ । (ਟੋਡੀ ਮਃ ੫)

The instants of the short verse mentioned above are 8, 7 or 8, 8. The relative stanza form is known as *Chaupaī* e.g.

ਬੰਧਨ ਬੇਦੁ ਬਾਦੁ ਅਹੰਕਾਰ ।
ਬੰਧਨਿ ਬਿਨਸੇ ਮੋਹ ਵਿਕਾਰ ।
ਨਾਨਕ ਰਾਮ ਨਾਮ ਸਰਣਾਈ ।
ਸਤਿਗੁਰਿ ਰਾਖੇ ਬੰਧੁ ਨ ਪਾਈ ।
(ਆਸਾ ਮਹਲਾ ੧)

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1. The examples of these stanza forms may be seen in *Gur Chhand Diwakar* by Bhai Kahn Singh of Nabha.

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Though this short metre is not found in the Pauṛīs of Vārs, it is present in the Pauṛīs of Gauṛī Bāwan Akhrī of Guru Arjan.

Closely examining the instants given above we see that the same arrangement of mātrās or measures has been repeated in Pauṛī, Shaloka and other hymns. The stanza forms which have been mostly used are Doh̃ā, Soraṭhā, Swayyā, Aṛil, Kundalyā, Chhapaī, Davayyā (of 16, 12 instants), Tātank (of 16, 14 instants), Chitrakalā, Jhoolnā and Nishānī (of 13, 10 instants). These were the popular metres. The poets did not follow the prosody strictly. They were the poets of the people who sang popular tunes (e.g. in the case of Vārs), who had no forms of versification in view while composing their hymns, who did not care for the exact quantity of mātrās or the number of verses in a stanza. They used the same measures for different kinds of poems. Whereas they followed the folk-tunes, they also followed the same kind of poetic composition for their religious verses as was being used by the secular poets e.g. Pattī, Bara Maha, Var Sat, ਰੁਤੀਂ (Rutti'), ਥਿਤੀਂ (Thitti'), Bāwan Akhrī, Pahire, ਅਲਾਹੁਣੀ Allahunī, ਘੋੜੀਆਂ (Ghoriā) and Vār.

The word *Patti* literally means a small and flat piece of wood used by children for writing the alphabet. Thus it suggests the alphabet. This name has been given to a poem in which each letter of the alphabet is represented by a stanza. The letter comes in the beginning of the stanza and is mostly followed by a word beginning with the same letter. Guru Nanak wrote Patti in Raga Āsā which is composed on the letters of Gurmukhi alphabet. The Patti of Guru Amar Das in the same raga is based on another alphabet of the day. The Patti of Guru Nanak contains 35 padas, while that of Guru Amar Das 18 padas. In the later Patti even one verse contains two or more letters. The order of the letters in these *Pattis* is as follows :

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Patti of Guru Nanak : ਸ, ਏ, ਓ, ੜ, ਕ, ਖ, ਗ, ਘ, ਚ, ਛ, ਜ, ਝ, ਞ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਯ, ਰ, ਲ, ਵ, ੜ, ਹ, ਅ

Patti of Guru Amar Das : ਅ, ਏ, ਓ, ਅੰ, ਅਃ, ਕ, ਖ, ਗ, ਘ, ੜ, ਰਿ, ਰੀ, ਲਿ, ਲੀ, ਛ, ਬ, ਜ, ਸ, ਮ, ਕ, ਤ, ਥ, ਘ, ਪ, ਭ, ਵ, ਝ, ਧ, ਗ, ਹ, ਅ।

There are two similar poems named *Bāwan Akhrīs*. 'Bāwan Akhrī' literally means 'that which contains fifty-two letters.' The first *Bāwan Akhrī* is composed by Guru Arjan in Raga Gaurī and the second by Kabir in the same raga. The former contains 56 padās and the later 45. The order of the letters followed in both is as follows :

Bāwan Akhrī of Guru Arjan : ੴ, ਓਅੰ, ਸ, ਧ, ੜ, ਏ, ਓ, ਰ, ਲ, ਅ, ਯ, ੜ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਮ, ਯ, ਰ, ਲ, ਵ, ੜ, ਸ, ਖ, ਸ, ਹ।

Bāwan Akhrī of Kabir : ੴ, ਕ, ਖ, ਗ, ਘ, ਙ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਪ, ਪ, ਫ, ਬ, ਭ, ਮ, ਮ, ਯ, ਰ, ਲ, ਵ, ਵ, ਸ, ਖ, ਸ, ਹ ।

The *Bāwan Akhrī* of Kabir does not contain fifty-two letters. There is another similar poem entitled ਦਖਣੀ ਓਅੰਕਾਰ (*Dakhṇī Oaṁkār*) composed by Guru Nanak in Raga Rāmkalī. The word *Oaṁkār* or *Oaṁ* suggests the beginning of the alphabet and *Dakhṇī* means 'of the south'. Thus a southern alphabet is used in this poem.[1] It contains 54 padās. The order of the letters in this poem is as follows : ੴ, ਸ, ਧ, ੜ, ਏ, ਇ, ਏ, ਉ, ਉ, ਰਾ, ਰੇ, ਲਾ, ਲਾ, ਆ,

1. Dakhṇī is also a Ragini. This name occurs several times in Adi Granth with other Ragas. The poem *Dakhṇī Oaṁkār* is included among the poems under Raga Ramkalī. If this word had to signify a Ragini in this case, it would have been written as 'Ramkalī Dakhṇī' but instead this word is used with Oaṁkar. Hence the above interpretation.

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ਜ, ਵ, ਗ, ਕ, ਖ, ਗ, ਘ, ਗ, ਚ, ਛ, ਜ, ਝ, ਵ, ਟ, ਠ, ਡ, ਢ, ਣ, ਤ, ਥ, ਦ, ਧ, ਨ, ਪ, ਫ, ਬ, ਭ, ਮ, ਜ, ਰ, ਲ, ਬ, ੜ, ਸ, ਖ, ਜ਼, ਹ, ਲ, ਪ, ਪ ।

The letters are not pronounced in this poem like *Bāwan Akhrīs*, they come in the beginning of the first word of each padā.

It is strange that the order of the letters is different in all the above poems. In *Bāwan Akhrīs* and *Dakhṇī Oaṁkār*, sevaral letters have been repeated. It appears that the alphabets used in all the above five poems belonged to different parts of north-western India. The alphabet used by Guru Nanak in his *Patti* is undoubtedly *Gurmukhi*. It contains all the letters but the order of letters is different from that prevalent to-day. The presence of the letter ੜ in the alphabets of *Bāwan Akhrī* of Guru Arjan and *Dakhṇī Oaṁkār* of Guru Nanak shows that like *Gurmukhi* these two alphabets were used in the Punjab or western areas where the influence of the semitic languages had been strongly felt for the last few centuries. The alphabet of *Dakhṇī Oaṁkār* belonged to the south-western parts of the Panjab. The alphabet used in the *Bāwan Akhrī* of Kabir contains all the thirty-three consonants of Devanagri alphabet in order. The sibilants ਸ਼, ਸ਼, and ਸ have been written as ਸ, ਖ, and ਸ. Thus there can be no doubt that this is the *Devanāgrī* alphabet. The alphabets of the *Bāwan Akhrī* of Guru Arjan and *Dakhṇī Oaṁkār* of Guru Nanak contain all the thirty-three consonants in order with the addition of ੜ. In *Dakhṇī Oaṁkār* ੜ of this order has been changed into ਗ and ਯ into ਜ਼, most probably because of the spoken accent of the area. Both the *Bāwan Akhrīs* and *Dakhṇī Oaṁkār* begin with *Oaṁ*. The alphabet used by Guru Amar Das in his *Patti* is neither Gurmukhi nor Devanagri, but seems to be an alphabet prevalent among the business community of the time. All the above poems are akin to *Sī-harfī*

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(that which contains thirty letters), based on Persian alphabet.

The poems in which stanzas are composed on the names of the four parts of the day, seven days of the week, twelve months of the year, fifteen lunar dates and six seasons of the year have been named as *Pahire, Vār Sat, Bārā Māhā, Thhittī'* and *Ruttī'* respectively. There are four hymns entitled *Pahire* in Sri Raga—two of Guru Nanak, one of Guru Ramdas and one of Guru Arjan Dev. There are two *Vār Sat*—one of ten padās composed by Guru Amar Das in Raga Bilāwal and the other of eight padās composed by Kabir in Raga Gauṛī. The first day in both the poems is Sunday. There are two *Bārā Māhās*—one of Guru Nanak in Raga Tukhārī and the other of Guru Arjan in Raga Mājh. The first month in both the *Bara Mahas* is *Chet*. The former contains 17 padas and the later 14. There are two poems entitled *Thittī'*—one by Guru Arjan containing 17 Pauṛīs and 17 Shalokas and the other by Kabir containing one Shaloka and 16 Pauṛīs—both in Raga Gauṛī. While Guru Arjan begins from the first night of the moon, Kabir begins from Amavas (the dark night). There is a poem entitled *Ruttī'* by Guru Arjan in Raga Gauṛī containing 8 Chhants and 16 Shalokas. The first season mentioned in the poem is the Spring.

Mention has already been made of Vār. There are twenty-two Vārs in *Adi Granth*—3 of Guru Nanak, 4 of Guru Amar Das, 8 of Guru Ram Das, 6 of Guru Arjan and one of Satta and Balwand. Other forms of poetry used in *Adi Granth* are *Sad, Goshta* and *Kāfī*. *Sad* literally means 'to Call'. To call a person from a distant place demands vigour. The person, who calls, places his hand on the ear and speaks in a loud and lengthened voice. This practice of speaking loudly with a lengthened voice gave birth to the form of poetry named *Sad*. Folktales of love and adventure, mostly tragic, formed the subject-matter of *Sad*. We have an instance of a *Sad* of "Mirza Sahibā"

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by Peelu, a contemporary of Guru Arjan. In *Adi Granth*, there is a *Sad* written by Sundar, a grandson of Guru Amar Das. In this *Sad* he describes the death of Guru Amar Das. *Goshta* means conversation. There was a practice of writing conversations in poetry. Several Goshtas of Guru Nanak have been written in *Janam Sākhīs*. In *Adi Granth* there is one Goshta named *Siddh Goshta* composed by Guru Nanak. It is a conversation in poetry held with the Yogis of the day. The word *Kāfī* seems to have been distorted from the persian word *Kaifī* which means 'an intoxicated person'. The Gurus and Sufis who wrote *Kafīs* were all God-intoxicated persons. They were intoxicated with the Name of the Lord. They wrote about the God-intoxicated person, his daily life and his experiences in the world. They even gave advice to the men of the world to try to attain the ecstatic state of a God-intoxicated person. The poems which contained such description were given the name of *Kaifīs* or *Kāfīs*. In *Adi Granth*, there are 22 *Kāfis* in Raga Āsā, five in Raga Sūhī and three in Raga Mārū.

There are some hymns which contain titles pertaining to their subject matter such as *Jap, Anand, Sukhmanī, Sohilā, Aartī, So Dar, So Purakh, Allahuṇī, Ghoria', Din Rain, Vanjārā, Birhare, Karhale, Anjalī, Sucajjī, Kucajjī* and *Gunvantī*. *Jap* means 'the muttering of prayers'. *Jupjī* is the morning prayer of the Sikhs. *Anand* means ecstasy. In this poem the disciple is apprised of the method of the attainment of the state of ecstasy which consists of meeting the True Guru and remembering the Name of the Lord. *Sukhmanī* means 'the jewel of peace'. This poem is a psalm of peace. The disciple is made to understand the path to eternal peace in this longer poem, in detail. *Sohilā* means 'the praises'. This eulogy of the Lord is recited by the Sikhs at bed-time. One of the hymns of this eulogy is *Aartī*. *Aartī* means the worship of the Lord (Deity) by circumambulating around His image. Guru Nanak revolted against this age-old convention and sang

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this *Aartī* of the Lord of the Universe. Some of the saints also gave their views about *Aartī*. *So Dar* means 'that door'. In this poem the poet gives us a description of the front-view of the palace of God. This hymn also forms part of *Jupjī*. *So Purakh* means 'that Purusha'. This hymn contains a description of *That Purusha* i.e. God. *Allahuṇī* is the song sung at the time of death. In this poem the Guru tells us about the inevitability of death and advises us to live ideal lives. *Ghorī* means 'a mare'. *Ghorīa'* are marriage songs sung at the time when the bridegroom rides on a mare. In such songs the word *Ghorī* also occurs. In the hymns under this title, the body is said to be a mare, the soul is the bride and the Lord is the bridegroom. The words *Din Raiṇ* mean 'day and night'. The poem under this title contains the description of how best we can pass the day and night. *Vaṇjārā* means a 'merchant' and the poem under this title gives the idea of traffic in spiritual domain. The hymns entitled *Birhare* contain the description of the means by which we can free ourselves from the pangs of separation. The word *Birhare* is a formation from *Birhā* which means 'separation'. The word *Karhale* literally means 'to wage war'. It suggests the meaning 'to make efforts'. In the hymn entitled *Karhale* the mind is instructed to make efforts in the spiritual sphere. In *Dingal* the word *Karhālā* means 'a camel', who is always out in the deserts. In the poem, the mind is said to be a camel, who is always out in the world of māyā; he is asked to return to its home or the spiritual world. *Aṇjalī* means 'a request' and the hymns under this title are just supplications to God for the grant of His Name. *Sucajjī* and *Guṇwantī* both mean 'a virtuous woman' and *Kucajjī* means 'a negligent woman'. In the poem entitled *'Sucajjī'* a virtuous woman is shown living under the Will of the Lord, in *Guṇwantī* a noble woman is shown adopting virtues in her life with full submission to the preceptor and the Lord and

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in *Kucajjī* a negligent woman is shown enduring the pangs of separation.[1]

1. The authorship of the hymns mentioned in this paragraph is given below :
JUPJĪ—the morning prayer of the Sikhs-is written by Guru Nanak, who also wrote the hymn entitled *Aartī* in Raga Dhanāsarī. Guru Amar Das wrote *Anand* in Raga Rāmkali. Guru Arjan wrote Sukhmanī in Raga Gauṛī. *So Dar* and *So Purukh* are included in *Rahirās* the evening prayer of the Sikhs. Both are in Raga Āsā. The former is by Guru Nanak and the later by Guru Ramdas. Sohilā is the bed-time prayer of the Sikhs. It is a collection of five hymns, three by Guru Nanak and one each by the fourth and fifth Gurus. Five hymns of *Allahuṇīā'* are by the first and four by the third Guru in Raga Vadhans which also contains two hymns of *Ghoṛiā'* by the fourth Guru. *Sucajjī* and *Kucajjī* are by the first Guru in Raga Sūhī which also contains *Guṇwantī* by the fifth Guru. *Vaṇjārā* in Sri Raga is by the fourth Guru, *Din Raiṇ* in Raga Mājh by 5th Guru. *Karhale* is in Gauṛī by 4th, *Birhaṛe* in Āsā and Anjalī in *Mārū* by the 5th Guru.

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CHAPTER III

RAGAS AND RAGINIS IN ADI GRANTH

The hymns of ***Adi Granth*** *are mostly classified into different Ragas—The Ragamala given at the end of* ***Adi Granth*** *—The order of the Ragas given in* ***Adi Granth*** *—Difference in the order of the Ragas in Ragamala and* ***Adi Granth*** *—The authenticity of Ragamala—The probable source of Ragamala—The attitude of the Gurus towards Ragas.*

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CHAPTER III

THE RAGAS AND RAGINIS IN ADI GRANTH

The *bani* contained in *Adi Granth* is classified into different Ragas and tunes except *Jupji* in the beginning and the *Swayyās* and *Shalokas* at the end. The last poetical composition of *Adi Granth* is *Ragamala* preceded by the Shalokas. It gives the names of the Ragas, their wives and sons, thus introducing us to a musical system.

The word 'Raga' literally means 'something that colours or tinges the mind with some definite feeling,—a wave of passion or emotion'[1] Music is generally held by Mohammedans to be contrary to the teachings of the Prophet, but in the times of the saint-poets of *Adi Granth*, it were the Muslim rulers in India who patronised the music. After the conquest of India by Muslims, there was fusion of Indo-Arabo-Iranian Music. The Hindustani music formed at that time was 'based on Indian principles and system, with a certain mixture of Turkish, Iranian and Arab tunes. The zenith of Hindustani music was reached in the golden age of Timurids. During this period, Hindustani and Deccani music came into close contact, because both found great patrons in the person of Emperor Akbar and Ibrahim Adil Shah of Bijapur. Both rulers had a considerable knowledge of musical technicalities.'[2]

There were several schools of Indian music prevalent in India *viz.*, of Bharata, Siva, Nārada, Hanūmān, Rāgārnava. Kallīnātha etc. Music was essentially religious in character. It was sung in holy congregations. The saint-poets of the

1. Ragas and Raginis by O.C. Gangoly, II edition, page 1.
2. Outlines of Islamic culture by A. M. A. Shustery Vol. I PP. 218.

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Bhakti movement, who tried to eradicate demoralisation from the society and preached love and devotion, laid great stress on music. The attitude of the Gurus towards the Ragas can be seen from the following verses in *Adi Granth* :—

१. ਇਕਿ ਗਾਵਤ ਰਹੇ ਮਨਿ ਸਾਦੁ ਨ ਪਾਇ ।
ਹਉਮੈ ਵਿਚਿ ਗਾਵਹਿ ਬਿਰਥਾ ਜਾਇ ।
ਗਾਵਣਿ ਗਾਵਹਿ ਜਿਨ ਨਾਮ ਪਿਆਰੁ ।
ਸਾਚੀ ਬਾਣੀ ਸਬਦ ਬੀਚਾਰੁ ।

(ਗਉੜੀ ਮਹਲਾ ੩)

Some sang, but their minds were not happy.
They sang uselessly in egotism.
They really sing, who love the Name,
And contemplate on true *bani* and Word.

(Gaurī M. III.)

२. ਜਿਸ ਨੋ ਪਰਤੀਤ ਹੋਵੈ ਤਿਸ ਕਾ ਗਾਵਿਆ ਥਾਇ ਪਵੈ
ਸੋ ਪਾਵੈ ਦਰਗਹਿ ਮਾਨੁ ।

(ਸੂਹੀ ਮਃ ੪)

Whosoever hath belief, his singing beareth fruit,
He is welcomed in the court of the Lord.

(Sūhī M. IV.)

३. ਸਭਨਾ ਰਾਗਾਂ ਵਿਚਿ ਸੋ ਭਲਾ ਭਾਈ ਜਿਤੁ ਵਸਿਆ ਮਨਿ ਆਇ ।

(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੪)

That Raga is the best of all, O Brother !
By which the Lord cometh and resideth in the heart.

(Shalok Varā to Vadhik M. IV.)

The music incites dancing. The limbs of the body move in consonance to the tune of the Raga. Guru Nanak has given his views about music and dancing in the following hymns :

ਵਾਜਾ ਮਤਿ ਪਖਾਵਜੁ ਭਾਉ । ਹੋਇ ਅਨੰਦ ਸਦਾ ਮਨਿ ਚਾਉ ।
ਏਹਾ ਭਗਤਿ ਏਹੋ ਤਪ ਤਾਉ । ਇਤੁ ਰੰਗਿ ਨਾਚਹੁ ਰਖਿ ਰਖਿ ਪਾਉ ।

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ਪੂਰੇ ਤਾਲ ਜਾਣੈ ਸਾਲਾਹ । ਹੋਰੁ ਨਚਣਾ ਖੁਸ਼ੀਆਂ ਮਨ ਮਾਹਿ ।
ਸਤੁ ਸੰਤੋਖੁ ਵਜਹਿ ਦੁਇ ਤਾਲ । ਪੈਰੀ ਵਾਜਾ ਸਦਾ ਨਿਹਾਲ !
ਰਾਗੁ ਨਾਦੁ ਨਹੀਂ ਦੂਜਾ ਭਾਉ । ਇਤੁ ਰੰਗਿ ਨਾਚਹੁ ਰਖਿ ਰਖਿ ਪਾਉ ।
ਭਉ ਫੇਰੀ ਹੋਵੈ ਮਨ ਚੀਤਿ । ਬਹਦਿਆ ਉਠਦਿਆ ਨੀਤਾ ਨੀਤਿ ।
ਲੇਟਣਿ ਲੇਪਿ ਜਾਣੈ ਤਨੁ ਸੁਆਹੁ । ਇਤੁ ਰੰਗਿ ਨਾਚਹੁ ਰਖਿ ਰਖਿ ਪਾਉ ।
(ਆਸਾ ਮਹਲਾ ੧)

Let intellect be the musical instrument and
love the tambourine,
And there be always joy and pleasure in the mind.
This is the devotion and this is the austerity.
Dance in this way with measured step.
Let the knowledge of His praises be the clapping of the
hands,
And the joys in the mind be the other dancing.
Let truth and contentment be the two resounding cymbals ;
Let the continued pleasure be the little bells around the
feet,
Let non-duality be the sound of the Raga ;
Dance in this way with measured step.
Let the fear of God in the mind be thy turning round in
dance,
Continually in sitting down or getting up.
Let the contemplation of body as ashes be the lying down ;
Dance in this way with measured step.
(Āsā M. I)

Other Gurus have voiced similar sentiments about dancing. They could never think of merely physical dancing.

In the texts of the Indian schools of music, all the Ragas and Raginis have been personified. Their figures have even been painted. The idea of the physical presence of the Ragas and Raginis is even present in Adi Granth :

ਰਾਗ ਰਤਨ ਪਰਵਾਰ ਪਰੀਆ ਸਬਦ ਗਾਵਣ ਆਈਆ ।
(ਰਾਮਕਲੀ ਮ: ੩ ਅਨੰਦ)

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The Ragas who are like jewels and the fairies *i.e.*, Raginis came with their families to sing the hymns.

(Rāmkalī M. III. Anand.)

The physical presence of Ragas and Raginis is just a symbolic and poetic idea, but a later Sikh historian seems to have formulated a story on the above basis about the arrival of Ragas before Guru Arjan after the compilation of *Adi Granth*. They related to the Guru their plight and said that the people sang them out of the required time. Therefore they requested the Guru to make the people conscious of their families and relations. Thus, acceding to their request, Guru Arjan composed Ragamala.[1] But it is strange that the Ragamala does not give the time of singing of any Raga. The earlier texts of Ragamala, of course, give the exact time at which each Raga is to be sung.

Before we proceed to examine the Ragamala of *Adi Granth*, we give below the peculiarities in connection with the Ragas which are noticed in *Adi Granth*.

1. There are thirty one Rāgas in *Adi Granth*. Their names are given below in order :

1. Srī Rāga 2. Mājh 3. Gauṛī 4. Āsā 5. Gūjrī 6. Dev Gandhārī 7. Bihagṛā 8. Vadhans 9. Soraṭh 10. Dhanāsarī 11. Jaitsrī 12. Todī 13. Bairāṛī 14. Tilang 15. Sūhī 16. Bilāwal 17. Gaunḍ 18. Rāmkalī 19. Nata-Nārāyan 20. Mālī Gauṛā 21. Mārū 22. Tukhārī 23. Kedārā 24. Bhairo 25. Basant 26. Sārang 27. Malār 28. Kanṛā 29. Kalyān 30. Prabhatī 31. Jaijāwantī.

2. Out of these thirty-one Ragas, only fourteen are actually Ragas and the remaining seventeen are Raginis, but there is no distinction made between a Raga and a Ragini in *Adi Granth*.

3. That *Raga Āsa*, the wife of Raga Megh and *Raga Āsāvari*, the wife of Srī Raga have both been combined

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under Raga Āsā. With Āsāvarī, there are thirty-two Ragas in *Adi Granth*.

4. The following variations of some of the Ragas are found in *Adi Granth* :

(*a*) In Raga Gauṛī, the following variations are given :

1. Gauṛī Pūrbī
2. Gauṛī Mālā
3. Gauṛī Mālwā
4. Gauṛī Bairāgaṇ
5. Gauṛī Guārerī
6. Gauṛī Deepkī
7. Gauṛi Mājh
8. Gauṛi Cetī

(*b*) Basant Hindol is a variation of Raga Basant.

(*c*) Dakhṇī Rāmkalī is a variation of Rāmkalī.

(*d*) Mārū Dakhṇī is a variation of Mārū.

(*e*) Vadhans Dakhṇī is a variation of Vadhans.

(*f*) Gaunḍ Bilāwal is a variation of Gaunḍ.

5. There are instructions given on nine *Vārs* regarding the tunes on which they are to be sung. These tunes are those of the popular Vārs of the times *e.g.*

1. Mājh ki Vār of Guru Nanak is to be sung on the tune of the Vār of Malik Murīd tathhā Chandrahaṛa Sohīā.
2. Gauṛī ki Vār of the fifth Guru is to be sung on the tune of the Vār of Rāi Kamāldī Maujdī.
3. Āsā ki Vār of the first Guru is to be sung on the tune of the Vār of Tunḍā Asrāja.
4. Gūjrī ki Vār of the third Guru is to be sung on the tune of the Vār of Sikandar Ibrāhīm.
5. Vadhans ki Vār of the fourth Guru is to be sung on the tune of the Vār of Lallā Behlīmā.
6. Rāmkalī ki Vār of the third Guru is to be sung on the tune of the Vār of Jodai Virai Purbaṇī.

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7. Sārang ki Vār of the fourth Guru is to be sung on the tune of the Vār of Rāi Mehmā Hasnā.

8. Malār ki Vār of the first Guru is to be sung on the tune of the Vār of Rana Kailas tathhā Mālde.

9. Kaṇṛā ki Vār of the fourth Guru is to be sung on the tune of the Vār of Mūsā.

The instructions regarding the tunes are said to have been given by Guru Har Govind—the sixth Guru,[1] but there is no certainty about it.

6. There is frequent use of the word 'Ghar', which means the tune and also the musical notation. The musical notation denotes the pitch of the notes. With the word 'Ghar' is added the number of musical notation which carries the instruction that hymn or hymns under such 'Ghar' and number be sung according to the musical notation of the given number. A Raga can be sung according to more than one musical notations. The number of musical notation in *Adi Granth* goes upto 17. Sometimes, instead of giving the number of musical notation, there is reference to the first few words of a hymn instructing thereby to sing the hymn in question according to the number given on the particular hymn e.g.

*१. ਯਾਨੜੀਏ ਕੈ ਘਰ ਗਾਵਣਾ । (Raga Bilāwal M. V.)
Yānaṛīe kai ghar gāvaṇā

२. ਏਕੁ ਸੁਆਨੁ ਕੈ ਘਰਿ ਗਾਵਣਾ । (Srī Raga Kabir)
Eku suānu kai ghari gāvaṇā

३. ਪਹਿਰਿਆ ਕੈ ਘਰਿ ਗਾਵਣਾ ।
Pahiriā kai ghari gāvaṇā

1. See Gur Bilas of Patshahi VI.

*1. This is the hymn in Raga Tilang on which the number of musical notation given is three.

2. This is the hymn in Srī Raga on which the number of musical notation is four.

3. The hymns entitled 'Pehray' are in Srī Raga and the musical notation given is one.

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Once there is an instruction to sing the hymn according to the tune or musical notation of a particular metre e.g.

[1]ਰਹੌਏ ਕੇ ਛੰਤਾਂ ਕੈ ਘਰ

Rahoe ke chantā kai ghar.

Besides the word 'Ghar' there is also the use of the word 'Jati' which means the tune when it is preceded by the preposition 'Kī' (of) e.g. ਬਿਰਹੜੇ ਘਰ ੪ ਛੰਤਾ ਕੀ ਜਤਿ Birhare ghar 4 chantā kī jati, but when this word is used with the number of musical notation, it means the particular throb of the tabor (jorī) e.g. ਬਿਲਾਵਲ ਮਹਲਾ ੧ ਘਰੁ ੧੦ ਜਤਿ Bilāwal Mahlā 1 gharu 10 jati.

7. The word 'sudhang' has been used also in connection with the Ragas. 'Sudhang' is a formation from *Sudh* which means the 'pure'. Some Ragas are considered as pure. They do not accept the influence of other Ragas. The word 'Sudhang' has been used only once in Raga Āsā on the hymns of the fourth Guru which are to be sung in Raga Āsāvarī. This word is just an instruction for the musician to sing the hymns in the pure Raga Āsāvarī and not in Raga Āsā, which is not a pure Raga. However the words 'Sudh' and 'Sudh Keeche' at the end of Vārs should not be misunderstood as having been used in connection with Ragas. These words are just remarks of Guru Arjan written after the revision of the Vārs. The word 'Sudh' signifies that the Var is correct and the words 'Sudh Keeche' are an instruction to Bhai Gurdas to revise and correct the Vār.

8. Another word 'Partāl' is also used in connection with the Ragas. 'Partāl' means the change of the tune.

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1. *Chhant* is a type of folksong. The word *Rahoe* is from *Rahāo* which means pause and repetition, therefore the *Chhants* in which the women pause and repeat the verses while singing are the *Chhants of Rahoe*. They are often sung in 'Ghar three'.

(See Baṇī Beorā by Dr. Charan Singh)

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So when this word is used, it signifies the change of tune in the hymns. The hymns with which this word occurs are mostly sung in 'Ghar No. four'.[1]

The Ragamala given at the end of *Adi Granth* gives six major Ragas. Each Raga has five wives and eight sons. Thus there are thirty Raginis and forty-eight sons. The last two verses of Ragamala give the number of Ragas, Raginis and their sons.[2]

We produce below all the Ragas and their families in order :

I. Bhairava Raga

Wives : Bhairavī, Bilāwalī, Punyākī, Bangalī, Aslekhī

Sons : Pancham, Harakh, Disākh, Bangāl, Madhu, Mādhava, Lalit, Bilāwal.

II. Mālkausika Raga

Wives : Gaundgirī, Devagandhārī, Gandhārī, Sīhutī, Dhanāsarī

Sons : Marū, Mast-aṁ Mewārā, Parbal, Chand, Khokhat, Bhorā, Nad,

III. Hindol Raga

Wives : Telangī, Devakarī, Basantī, Sindhoor, Aheerī

Sons : (Surm) ānand, Bhāskar, Chandra Bimb, Mangalan, Bān, Binodā, Basant, Kamodā.

IV. Deepaka Raga

Wives : Kāchhelī, Patmanjarī, Todī, Kamodī, Gūjrī

Sons : Kālankā, Kuntal, Rāmā, Kamal, Kusum, Champak, Gauṛā, Kāṇṛā.[3]

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1. *Bani Beorā* by Dr. Charan Singh and also Gur Chhand Diwākar by Bhai Kahn Singh of Nabha.

2. ਖਸਟ ਰਾਗ ਉਨਿ ਗਾਏ ਸੰਗਿ ਰਾਗਨੀ ਤੀਸ ।
ਸਭੈ ਪੁਤ੍ਰ ਰਾਗਨਿ ਕੇ ਆਠਾਰਹ ਦਸ ਬੀਸ (ਰਾਗਮਾਲਾ)

3. The word Kanṛa is followed by Kal(y)āna. Kalyāna is also a Raga, but if we take it here as a Raga, the sons become nine instead of eight. The word Kalāna is also found in *Adi Granth* and means 'praises'. Moreover, in the Chaupais of Ragamala only one Raga follows the word *au* (ਅਉ) So the word *Kalāna* might have been used here in the sense of 'singing praises'.

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V. Srī Raga

Wives : Bairārī, Karnātī, Gavrī, Āsāvarī, Sindhavī
Sons : Salū, Sārag, Sagrā, Gaund, Gambhīr, Gund, Kumbh, Hamīr.

VI. Megha Raga

Wives : Soraṭhh, Gaund Malārī, Āsā, Gungunī[1], Socho
Sons : Bairādhar, Gajdhar, Kedārā, Jablīdhar, Nat, Jaldhārā, Sankar, Syāmā.

Out of the six major Ragas mentioned in the above musical system, only two have been included in *Adi Granth* viz. Srī Raga and Bhairava Raga. Comparing the Ragas of *Adi Granth* with this musical system we find :

1. That Bhairava Raga is the first Raga according to Ragamala, but in *Adi Granth* Srī Raga is the first Raga.
2. That the four of the six major Ragas viz. Mālakausika, Hindol, Deepaka and Megha given in Ragamala have not been included in *Adi Granth*.
3. That the following wives and sons of the Ragas have been included in *Adi Granth* :

Bhairava	wives—Nil
	sons—Bilāwal
Malakausika	wives—Devagandhārī, Dhanāsarī
	sons—Mārū
Hindol	wives—Tilang (Telangī)
	sons—Basant
Deepaka	wives—Toḍī, Gūjrī
	sons—Kanṛā
Srī Raga	wives—Gavrī (Gauṛī), Bairārī
	sons—Sārang (Sārag), Gaund

1. Among the wives of Megha Raga are Gaund Malārī and Gungunī. Gaund and Malār are two different Ragas. We have seen above Gaund as one of the sons of Srī Raga. Thus Gaund cannot be repeated here. It must be Gaund Malār which is a variation of Malār. The word *Gungunī* has been distorted from Kunkunī or Kokanī.

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Megha Raga wives—Soraṭh, Āsā, Sūhī (Sooho), Malār
sons—Nat, Kedārā.

Thus eleven wives and eight sons have been included in *Adi Granth* from a big family of thirty wives and forty-eight sons.

4. That there is no mention of the following Raginis and Ragas in Ragamala, but they have been included in *Adi Granth* :

Raginis — Mājh, Jaitsrī, Rāmkalī, Tukhārī, Prabhāti and Jaijāwantī.

Ragas — Bihāgṛa, Vadhans, Mali Gauṛa and Kalyān.[1]

A closer examination of the Ragas in *Adi Granth* and the Ragamala of *Adi Granth* we are led to ascertain that Guru Arjan, the compiler of *Adi Granth* cannot be the author of Ragamala. How could he ignore some of the Ragas and not mention them in Ragamala while he included them in *Adi Granth* ? We even feel doubtful of the authenticity of Ragamala. Whereas nearly every poem in *Adi Granth* is preceded by the name of the Raga in which it is written and also the designation of the poet, there is no mention of the author of Ragamala ; of course, it is true that like *Jupji*, Ragamala is not meant to be sung, but the name of the author should have been given. Nearly every hymn or poem in *Adi Granth* contains the name of the poet in the final couplet, but the final verses of Ragamala are also silent about the author.

Though the authorship of Ragamala is doubtful, one thing is quite certain that it is present in the first three recensions of *Adi Granth*. This shows that Ragamala was not a composition of a later date. It might have either been composed earlier and included in *Adi Granth* or it might have been written by Guru Arjan himself or

1. For this Raga see the note on page 100.

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by Bhai Gurdas at the bidding of Guru Arjan or by someone a little later, most probably by Bhai Banno.

A thorough study of the works of Bhai Gurdas shows that though he was a great poet, he was not a musician. He did not write his poetry in Ragas. He only composed popular metres in order to convey the ideology of the Sikh Gurus. But Guru Arjan is said to be a pioneer of Music in Sikhism in the sense that he did away with the professional musicians. The story goes that when Satta and Balwand, the bards, refused to chant the hymns in the presence of Guru Arjan, the Guru himself came forward and also asked his Sikhs to learn the instrumental as well as vocal music in order to sing the praises of the Lord.

The above incident combined with the compilation of *Adi Granth* on the basis of Ragas, shows that Guru Arjan must have studied the Indian schools of Ragas. But a closer examination of the Ragas in Ragamala shows that there are several mistakes in the same regarding the names of the Ragas e.g.

	The real name	*The name given in Ragamala*
1.	Mistāng	Mast-am
2.	Varvalī	Parbal
3.	Candra-kāya	Cand
4.	Khokhara	Khokhat
5.	Bhramara	Bhorā
6.	Nandana	Nad
7.	Sindhoorī	Sandoor
8.	Ābhīrī	Ahīrī
9.	Kalingā	Kālānka
10.	Mālava	Sālu
11.	Kokanī	Gungunī
12.	Sūhavī	Sooho
13.	Jūlandhara	Jablidhara

We can never expect these mistakes from the pen of a scholar of Indian schools of music. These mistakes are,

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in fact, the mistakes made by a copyist. The copyist may be either Bhai Gurdas or some other Sikh. If the copyist is Bhai Gurdas, then we can say with confidence that the Ragamala was not revised by Guru Arjan.

But the question arises, if this Ragamala was not an original contribution, what was its probable source from which it had been copied ? When we study the Ragamala with a critical eye, we find that the usage of pronouns and verbs such as : ਵੈ ਕਰਹੀ, ਉਚਰਹੀ, ਗਾਵਹਿ, ਸੁਨਾਵਹਿ, ਗਾਵਹਿ, ਗਾਵਹੀ, ਆਲਾਪਹਿ, ਥਾਪਹਿ, ਉਚਾਰੀ, ਗਾਈ, ਗਾਏ, ਮਿਲਾਵਹੀ, ਵੈ ਗਾਵਹਿ, ਲਾਵਹਿ, ਅਲਾਪੀ, ਥਾਪੀ, ਵੈ ਗਾਵਹਿ, ਲਾਵਹਿ, ਗਾਵਹਿ, ਕੀਨੀ, ਚੀਨੀ, ਗਾਵਹਿ, ਉਨਿ ਗਾਏ clearly shows that the Ragas in the Ragamala were sung by a party at some function. The words ਗਾਇਨ ਪਾਤ੍ਰ(Gāin Pātra) leave us in no doubt about it. This further signifies that this Ragamala must be a part of the longer poem and the dance and drama mentioned in Ragamala fits in in that poem. After a search for the source of this Ragamala, it was found to be a part of a longer narrative poem named 'Mādhvānal'[1] by the poet Ālam, who according to the year mentioned in the poem itself, wrote it in 991 Hijri i.e. 1583 A.D. The form of versification of Ragamala (i.e. *Dohā* and *Chaupai*) is the same as that of 'Mādhvānal' and within the poem it runs from stanza Nos. 63 to 72. But the numbers at the end of stanzas given in Ragamala of *Adi Granth* is strange. Only No. 1 is put after each *Dohā* and *Chaupai* and this goes against the method of numbering the hymns and verses of *Adi Granth*. This shows that in order to avoid detection the copyist gave wrong numbers and in this connection we can never think of Bhai Gurdas doing the job.

1. *Mādhvānal* is a romance of a Pundit named Mādhvānal and a dancer named Kām Kandalā. It had been a popular romance in Western India. For the text see *Ragamala Nirne* published by Ragamala Nirnay Committee, Katra Ramgarhia, Amritsar.

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Within the poem, a dancer named Kām Kandalā and her party sang all the Ragas in the court of a king and this gives the clue to the usage of pronouns and verbs in Ragamala.

There has been a great controversy regarding Ragamala. Some scholars believed that being part and parcel of *Adi Granth*, it was *Gurubani* and in fact, it gave us a new school of music.[1] They hold that Mādhvānal of Ālam is a translation of a Sanskrit poem of the poet named Jodh, who wrote it in 991 Hijri. According to them the poet Alam was born in 1655 A.D., fifty-one years after the compilation of *Adi Granth*. In his work the poet himself confesses the plagiary from other works :

ਕਛੁ ਅਪਨੀ ਕਛੁ ਪਰਕ੍ਰਿਤ ਚੌਹੋਂ । ਯਥਾ ਸ਼ਕਤਿ ਕਰ ਅਕਸ਼ਰ ਜੋਹੋਂ ।

On this basis they hold that the poet Alam included the Ragamala of *Adi Granth* in his book. Moreover, according to them, the poet was not an authority on music. He simply put the names of Ragas and Raginis in the mouth of his heroine Kām Kandalā. He might have heard the recitations of Ragamala in the court of Guru Gobind Singh and might have learnt it by heart. Some names of Ragas which he has given are not actually Ragas but false names such as Verarang, Velachalī, Vehang etc. These mistakes must have crept in at the time of reproduction.

There are others[2] who doubt the sanctity of Ragamala and even question its inclusion in *Adi Granth*. They

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1. See *Gurmat Sangit Nirne* by Dr. Charan Singh ; Suraj Prakash edited by Bhai Vir Singh for the opinion of Vir Singh ; Special Number entitled 'Ragamala' of Khalsa Advocate Amritsar, edited by Mehar Singh Rawel for the views of Dr. Balbir Singh etc.
2. See *Suraj Prakash* of Santokh Singh, *Gurmat Nirne Sāgar* of Tara Singh Narotam, *Gur Shabad Ratnākar Mahān Kosh* of

(Continued)

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claim that some manuscripts of *Adi Granth* have been noticed without Ragamala ; that there was no Sanskrit poet named Jodh, because all the historians of the Literature of Sanskrit are silent about him ; that there were two Ālams, the court poet of Guru Gobind Singh being different from the author of 'Mādhvānal'—they claim this on the basis of the statements of several Hindi research scholars ; that the internal evidence itself proves that it was written (probably at the instance of Todar Mal) in 991 Hijri in the reign of Akbar[1] ; that keeping its date of composition into consideration, *Mādhavānal,* was composed several years earlier than the compilation of *Adi Granth* ; that several manuscripts of 'Mādhavānal' are available and the copyists have made some mistakes in their copies about the names of the Ragas unknowingly, this contention cannot change the basic fact that 'Mādhavānal' was the basis for the inclusion of Ragamala in *Adi Granth* ; that the copyists who wrote Ragamala in *Adi Granth* either wrote it orally or from a manuscript written in Persian Script, because he made several mistakes regarding the names of the Ragas ; that he, instead of giving the numbers of 'Mādhavānal' to the stanzas of Ragamala, gave only No. 1 after each stanza in order to avoid its detection ; that he was not mindful regarding the usage of pronouns and verbs which created doubts in the minds of the scholars.

Bhai Kahn Singh, *Panth Sewak of Lahore dated 10-4-18* for views of Gyani Gyan Singh, *Ragamala Darpan* of Gyani Sher Singh, *Prachin Bira'* of G. B. Singh, *Ragamala Darpan* by Gyani Lal Singh, *Ragamala Nirne* by Shamsher Singh 'Ashok' and *Ragamala Nirne* by Gyani Arjan Singh Vaid with an introduction by Piara Singh 'Padam'.

1. ਸਗਪਤ ਰਾਜ ਕੰਟ ਜੁਗ ਕੀਜੈ । ਸਾਹ ਜਲਾਲ ਛਤ੍ਰਪਤਿ ਜੀਜੈ । ਦਿਲੀ ਪਤਿ ਅਕਬਰ ਸੁਲਤਾਨਾ । ਸਪਤ ਦੀਪ ਮਹਿ ਜਾਕੀ ਆਨਾ ।..... ਆਗੈ ਨੇਬ ਮਹਾਮਨ ਮੰਡੀ । ਨ੍ਰਿਪ ਰਾਜਾ ਟੋਡਰਮਲ ਛਤ੍ਰੀ ।..... ਸੰਮਤ ਨਉ ਸੈ ਇਕਾਨਵਾ ਆਹੀ । ਕਰਉ ਕਥਾ ਅਬ ਬੈਲਉ ਤਾਹੀ ।

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The first person who wrote in defence of Ragamala was the author of *Gur Bilas of sixth Guru* and the first person who doubted the inclusion of Ragamala in *Adi Granth* by Guru Arjan was probably Bhai Santokh Singh,[1] the author of *Suraj Prakash*.[2] Then followed others. In 1849 A.D. (Samvat Bikrami 1906) there was a huge gathering of the Sikhs at Dera of Sant Dyal Singh at Amritsar, in which it was decided that Ragamala is not *Gurubani*[3].

Without falling into any controversy about Ragamala, we can say with confidence that Ragamala is not the composition of Guru Arjan, but the work of a copyist, therefore it is not *Gurubani*. The contention of Dr. Charan Singh that this Ragamala brings forth the Sikh school of music, needs further study.

Going through the Ragamala, one finds that it is just the index of Ragas and Raginis and nothing else. But it is difficult to understand why the Ragas mentioned in it, do not correspond with the Ragas of *Adi Granth* ? Therefore it does not even justify as an index. The texts of other Ragamalas contain the full description of the appearance, the musical notes, the time of singing etc. of each Raga, the Ragamala of *Adi Granth* gives nothing else except the

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1. According to Ragamala Ank of Nirgunīārā, Sodhi Sobha Singh was the first to doubt the authenticity of Ragamala.

2. ਰਾਗ ਮਾਲ ਗੁਰੁ ਕੀ ਕ੍ਰਿਤ ਨਹਿ ਹੈ ਮੁੰਦਾਵਣੀ ਲਗਿ ਗੁਰ ਬੈਨ । ਇਸ ਮਹਿ ਸੈਸੈ ਨਹਿ ਕਛੁ ਕਰੀਅਹਿ, ਜੋ ਸੈਸੈ ਅਵਿਲੋਕਹ ਨੈਨ । ਮਾਧਵਨਲ ਆਲਮ ਕਵਿ ਕੀਨਸਿ ਤਿਸ ਮਹਿ ਨ੍ਰਿਤਕਾਰੀ ਕਹਿ ਤੈਨ । ਰਾਗ ਰਾਗਨੀ ਨਾਮ ਗਿਨੈ ਤਹਿ ਯਾਂਤੇ ਸ੍ਰੀ ਅਰਜਨ ਕ੍ਰਿਤ ਹੈਨ । ਇਹ ਸੁਧ ਨਹੀਂ ਲਿਖੀ ਇਹ ਗੁਰੁ ਨੇ ਕਿਧੌ ਸਿਖ ਕਾਹੂ ਲਿਖ ਦੀਨ । ਰਾਗ ਨਾਮ ਸਭ ਜਾਨੈ ਰਾਗੀ ਯਾ ਕਾਰਣ ਲਿਖ ਦਈ ਪ੍ਰਬੀਨ ।
(ਗੁਰ ਪ੍ਰਤਾਪ ਸੂਰਜ, ਰਾਸ ੩, ਅੰਸੂ ੪੯)

3. ਸੰਮਤ ਉਨੀ ਸੌ ਛੇ ਮਾਹ । ਬਿਕ੍ਰਮ ਪਾਵਨ ਕਤਕ ਆਹਿ । ਸੰਤ ਦਿਆਲ ਸਿੰਘ ਕੇ ਡੇਰੇ । ਪੰਥ ਇਕਠਾ ਭਜੇ ਵਧੇਰੇ । ਇਸ ਪਰ ਭਜੇ ਵੀਚਾਰ ਅਪਾਰਾ । ਦੀਘਮਾਲ ਪਰ ਨਿਰਨੇਵਾਰਾ । ਭਜੇ ਨਿਬੇਰ ਵੀਚਾਰਿਓ ਯਾ ਹੈ । ਰਾਗਮਾਲਾ ਗੁਰਬਾਣੀ ਨਾ ਹੈ ।
(ਪੰਥ ਸੇਵਕ ਲਾਹੌਰ—੧੦ ਅਪਰੈਲ, ੧੯੧੮)

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name of the Raga. In this context, it does not even justify to be a Ragamala.

As has been said earlier, there are several schools of Indian music namely those of Bharata, Siva, Hanūmān, Ragarnava, Kallīnātha etc. The school of Bharata[1] contains the six major Ragas as in our Ragamala, but there is a great difference in the names of the five wives and eight sons of each Raga. Moreover, in this school, there are sons' wives also. According to another table[2] each major Raga contains five wives, five sons and five daughters-in-law.

The school of Siva also contains six major Ragas i.e. Srī Raga, Basant, Bhairava, Pancham, Megh and Nata Nārāyana.[3] Three of the major Ragas are different from our Ragamala. Each Raga further contains six wives. Thus this school of music is different from that of our Ragamala.

The school of Hanūmān contains six major Ragas, which are the same as of our Ragmala. Each Raga has five wives and eight sons[4]. But this school also recognises the daughters and daughters-in-law. The school comes very near to that of our Ragamala. But the table in appendix No. 33 of *Ragas and Raginis* by O. C. Gangoly is a different one. It shows each Raga containing five wives, whose names are mostly different from those of our Ragamala.

The school of Ragarnava[5] recognises Bhairava, Panchama, Nata, Mallāra, Goud, Mālava and Desākh as the six major Ragas with five wives ascribed to each. This school is quite different from that of our Ragamala.

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1. See the table in *Gurmat Sangīt Nirne* by Dr. Charan Singh.
2. See the table in appendix 32 of *Ragas and Raginis by* O. C. Gangoly.
3. See the table in *Gurmat Sangīt Nirne* by Dr. Charan Singh.
4. See the tables in *Gurmat Sangīt Nirne* by Dr. Charan Singh.
5. See the table in *Gurmat Sangīt Nirne* by Dr. Charan Singh and the table in appendix No. 12 of *Ragas and Raginis* by O. C. Gangoly.

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The school of Nārada consists of Mālava, Mallār, Srī Raga, Vasanta, Hindola and Karnāta as the six major Ragas. Each Raga has six wives.[1] According to another table[2], this school consists of ten major Ragas with five wives, four sons and four daughters-in-law of each major Raga.

The school of Kallīnāth recognises Srī Raga, Basant, Bhairava, Pancham, Megh and Nat Nārāyana as the six major Ragas. Each Raga has six wives[3]. This school is also different from that of our Ragamala.

The school of Sidh Sārsut[4] contains seven major Ragas, six being the same as that of our Ragamala with the addition of Basant. Each Raga contains five wives. This school is also a different one.

The Ragamala of Pundrik Vitthala contains Suddha Bhairava, Hindol, Desīkar, Srī Raga, Suddha Nata and Nata Nārāyan as the six major Ragas with five wives and five sons of each major Raga.[5]

The table in appendix No. 15 of the *Ragas and Raginis* by O.C. Gangoly gives the arrangement of Ragas in Ragamala by Meṣakarna written in 1509 A.D. Since this Ragamala is partially similar to that given in *Adi Granth*, the whole table is being copied below :

I. Bhairava Raga

wives : Vangalī, Bhairavī, Velāvalī, Punyākī, Snehakī

sons : Vangāla, Panchama, Madhu, Harsha, Desākh, Lalit, Velāval, Mādhava.

II. Mala-Kausika Raga

wives : Gunḍagrī (Goudakrī), Gandhārinī, Malāsrī Srīhathi, Andhreyakī or Dhanāsarī

1. Appendix 13 of *Ragas and Raginis* by O. C. Gangoly.
2. Appendix 19 of *Ragas and Raginis* by O. C. Gangoly.
3. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh and the table in appendix No. 14 of *Ragas and Raginis* by O. C. Gangoly.
4. See the table in *Gurmat Sangit Nirne* by Dr. Charan Singh.
5. See the table in Appendix 18 of *Ragas and Raginis* by O.C. Gangoly.

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sons : Mārū, Mevāḍa, Varvalī, Mistānga, Chandrakāya, Bhramara, Nandana, Kokkara or Khokhara.

III. Hindol Raga

wives : Tilangī or Bhūpālī, Devagirī, Vasantī. Sindhūrī, Abhīrī

sons : Mangala, Chandra Vimva, Subhranga, Ānanda, Vibhāsa, Vardhana, Vinoda, Vasanta.

IV. Dīpaka Raga

wives : Kamodīnī, Patamanjarī, Todī, Gujjarī, Kahelī or Sarangī

sons : Kamala, Kusuma, Rāma, Kuntala, Kalingā, Vahula, Champaka, Hemāla,

V. Sri Raga

wives : Vairatī, Karnātika, Saverī, Gouḍī, Ramagirī

sons : Sindhava, Mālava, Gouḍa, Gambhīra, Gunasāgara, Vigaḍa, Kalyāna, Kurbha.

VI. Megha Raga

wives : Mallārī, Soraṭhī, Sūhavī, Āsāvarī, Kokanī

sons : Nata, Kānaṛā, Sāranga, Kedārā, Gunḍa Mallāra, Gunḍa, Jālandhara, Sankara.

Closely examining the above schools of music and their tables, we find close affinity of the school of Hanūmān with that of the Ragamala of *Adi Granth*, and also of the Ragamala of Meṣakarna given above. In his book *Ragas and Raginis*, O.C. Gangoly says, "As regards the school of Hanūmān, no text which could be ascribed to him appears to have survived... The fact that his name is associated by Damodara in his *Sangīta-Darpana* (Calcutta edition, pages 75-76) with the scheme of Ragas and Raginis shows that Hanumān expounded the Northern or the Hindusthani music. He is also referred to by Ahovala, as a commentator on Bharata-natya. The classification of Hanūmāna is followed by Damodara, Harivallava, the anonymous author of Sangīt-mālā and various other authors, with minor variations and is supposed to be still

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current." The table given by the learned scholar resembles the table taken from *Radha Gobind Sangīt Sar* by the author of *Gurmat Sangīt Nirne*, the only difference being that the former gives the wives only, while the later has given the sons also.

Apart from the above-mentioned table, the author of *Gurmat Sangīt Nirne* has given three other tables of the school of Hanūmāna. The table taken from *Budh Prakāsh Darpan* contains sons and daughters-in-law also. In this table Srī Raga has six wives and nine sons. The other two tables—one from *Sangīt Binoda* and the other taken from *Raga Dīpakā*—mostly resemble each other with a little variation in the names of Ragas and Raginis. The former is more near the Ragamala of *Adi Granth* and the latter to the Ragamala of Meṣakarna. It appears that if the arrangement of Ragas and Raginis in these tables is of a later date, then it must have been influenced by the arrangement in the Ragamala of Meṣakarna or it may otherwise be said that the Ragamala of Meṣakarna might be the Ragamala belonging to the school of Hanumān. To the poet Ālam, the Ragamala of Meṣakarna might have been a source for the arrangement of Ragas and Raginis in his verses. But he also attended to the local variations in the arrangement of sons of each Raga.

The Ragamala of Meṣakarna was written in 1509 A.D. the 'Mādhavānal' of Alam was composed in 1583 A.D. and *Adi Granth* was compiled in 1604 A.D. This shows that probable source of the family of Ragas in 'Mādhavānal' is the Ragamala (written in Sanskrit) of Meṣakarna and someone added this family of Ragas as Ragamala in *Adi Granth* after *Mundāvanī*, the seal of Guru Arjan, as a sort of index. Most probably, it was Bhai Banno, who prepared the second recension of *Adi Granth* or one of his copyists. After the compilation of *Adi Granth*, it was Bhai Banno who took it to Lahore for binding and whereas he added several poems and hymns after *Mundāvanī* in his own

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recension, he might have been instrumental in getting the Ragamala copied in his recension as well as the original recension. The plea that Ragamala is found written in the original recension in the same ink and in the same hand in which the whole of *Adi Granth* is written, does not carry much weight, because all the writers and copyists in those days must be using the same ink and writing the Gurmukhi characters in the same way.

The arrangement of the Ragas in *Adi Granth* has no special significance. It should not be misconstrued that the Gurus had a special liking for a partïcular Raga. Some say that Srī Raga is the first Raga, therefore the Gurus have given preference to this Raga, but we have already seen the attitude of the Gurus towards the Ragas. They liked every Raga, which created love for the Name of the Lord.

Guru Nanak sang (in most of the Ragas given in *Adi Granth*) to the accompaniment of Rabab (rebec) played upon by Bhai Mardana, who was his companion during most of his travels abroad. His Vār in Āsā Raga is a famous composition and is sung daily in Gurdwaras everywhere. The following words said to be spoken by Guru Nanak, explain the attitude of Sikhism towards Ragas :

"Kabir shows preference for Gauṛī Raga, the Siddhas for Rāmkalī Raga, but all the Ragas are alike for us."*

There is no preference for any Raga in Sikhism. All the Ragas are good, if the praises of the Lord are sung through them, e.g.

**1. Srī Raga is the choicest of the Ragas, if it creates love for truth. (Vār Srī Raga M. III.)

2. Gauṛī Raga is most virtuous if it creates love for the Lord in the heart. (Vār Gauṛī M. V.)

*Gyan Ratnavali by Bhai Mani Singh.

**੧. ਰਾਗਾਂ ਵਿਚ ਸ੍ਰੀ ਰਾਗ ਹੈ ਜੇ ਸਚਿ ਧਰੇ ਪਿਆਰੁ । (ਵਾਰ ਸ੍ਰੀਰਾਗੁ ਮਃ ੩)

੨. ਗਉੜੀ ਰਾਗਿ ਸੁਲਖਣੀ ਜੇ ਖਸਮੈ ਚਿਤਿ ਕਰੇਇ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)

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*3. To be imbued with the word is Vadhans; adopt True Name in your heart. (Vār Vadhans M. III.)

4. Soraṭh is always pleasant if the True One is in the heart. (Vār Soraṭh M. I.)

5. Dhanāsarī is considered rich, O brother, when it serves the True Guru.
(Shlok Vārā te Vadhīk—III.)

6, Creating the sound of Bilāwal Raga, the (praises of the) great Hari and Prabhu are sung.
(Vār Bilāwal M. IV.)

7. Rāmkalī is that by which Rama resides in the heart.
(Vār Rāmkalī M. III.)

8. Kedārā is considered as the best Raga if it creates love for the word, O brother ! (Vār Mārū M. III.)

9. If the disciples of the Guru sing Malār Raga, their mind and body get cooled (from the heat of passions). (Vār Malār M. III.)

From the above examples it is clear that the Ragas must be sung in a mood of ecstasy, otherwise they are valueless :

**1. Bilāwal should be sung at the time when the Name of the Lord is in the mouth. (Vār Bilāwal M. III.)

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*੩. ਸਬਦਿ ਰਤੇ ਵਡਹੰਸ ਹੈ ਸਚੁ ਨਾਮੁ ਉਰਿਧਾਰਿ (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)

੪. ਸੋਰਠਿ ਸਦਾ ਸੁਹਾਵਣੀ ਜੇ ਸਚਾ ਮਨਿ ਹੋਇ । (ਵਾਰ ਸੋਰਠਿ ਮਃ ੪—ਸ਼ਲੋਕ ਮਃ ੧)

੫. ਧਨਾਸਰੀ ਧਨਵੰਤੀ ਜਾਣੀਐ ਭਾਈ ਜਾਂ ਸਤਿਗੁਰ ਕੀ ਕਾਰ ਕਮਾਇ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ—ਮਃ ੩)

੬. ਹਰਿ ਉਤਮੁ ਹਰਿ ਪ੍ਰਭੁ ਗਾਵਿਆ ਕਰਿ ਨਾਦੁ ਬਿਲਾਵਲੁ ਰਾਗੁ ।
(ਵਾਰ ਬਿਲਾਵਲ ਮਃ ੪)

੭. ਰਾਮਕਲੀ ਰਾਮੁ ਮਨਿ ਵਸਿਆ (ਵਾਰ ਰਾਮਕਲੀ ਮਃ ੩)

੮. ਕੇਦਾਰਾ ਰਾਗਾ ਵਿਚ ਜਾਣੀਐ ਭਾਈ ਸਬਦੇ ਕਰੇ ਪਿਆਰੁ । (ਵਾਰ ਮਾਰੂ ਮਃ ੩)

੯. ਗੁਰਮੁਖਿ ਮਲਾਰ ਰਾਗੁ ਜੋ ਕਰਹਿ ਤਿਨ ਤਨੁ ਮਨੁ ਸੀਤਲ ਹੋਇ ।
(ਵਾਰ ਮਲਾਰ ਮਃ ੧—ਸ਼ਲੋਕ ਮਃ ੩)

**੧. ਬਿਲਾਵਲੁ ਤਬ ਹੀ ਕੀਜੀਐ ਜਬ ਮੁਖਿ ਹੋਵੈ ਨਾਮੁ । (ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

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*2. Sing the Bilāwal, O dear ones ! by concentrating on ONE. (Vār Bilāwal M. III.)

otherwise

3. There can be no Bilāwal in duality ;
The self-willed person does not attain the target.
(Vār Bilāwal M. III.)

The above idea is found in several verses of *Adi Granth*, some of which have been quoted earlier.

*੨. ਬਿਲਾਵਲੁ ਕਰਿਹੁ ਤੁਮ ਪਿਆਰਿਹੋ ਏਕਸੁ ਸਿਉ ਲਿਵ ਲਾਇ। (ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

੩. ਦੂਜੈ ਭਾਇ ਬਿਲਾਵਲੁ ਨ ਹੋਵਈ ਮਨਮੁਖਿ ਥਾਇ ਨ ਪਾਇ। (ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

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CHAPTER IV

THE IMAGERY IN ADI GRANTH

The image or the metaphor, the organising principle of poetry—The diversity of images in ***Adi Granth*** *—Images from Nature and images from daily indoor life—Other images—The images used for God, Guru, Soul, Body, etc.—The use of symbols and mythology in* ***Adi Granth.***

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CHAPTER IV

THE IMAGERY IN ADI GRANTH

Metre and metaphor are the two main organising principles of Poetry. We have observed in a previous chapter the use of metre in *Adi Granth*. Besides metre, metaphor is the most important factor in a poetical composition. The metaphors create imagery which is our subject in this chapter. According to C. Dey Lewis, the poetic image 'is a picture made out of words. An epithet, a metaphor, a simile may create an image ; or an image may be presented using a phrase or passage on the face of it purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality. Every poetic image, therefore, is to some degree metaphorical.'[1]

An ordinary image is a visual one but "too much importance has always been attached to the sensory qualities of images."[2] The observations and feelings of the poet manifest themselves through poetic images. These images lay bare 'his own innermost likes and dislikes, observations and interests, associations of thought, attitudes of mind and beliefs.'[1]

Adi Granth, as we have seen, contains the poetry of Indian saints who lived from twelfth to seventeenth century. These saints belonged to different parts of the country, different groups of society and different political and economic spheres. But they had a common religious ideology, therefore, though in their poetical com-

1. *The Poetic Image* by C. Dey Lewis.
2. I. A. Richards as quoted in *Theory of Literature* by Welleck and Warren.

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positions they repeated the same thoughts, they presented images drawn from their own visible and intellectual spheres. Thus we find great diversity of imagery in *Adi Granth.*

Spurgeon has divided the images of Shakespeare into two groups, firstly, the im ages from Nature, and secondly, the images from daily indoor life. This division can be applied to the imag es in *Adi Granth.*

The first group includes the images from the life of countryside, the weather and its changes, the seasons, the sky, the sunrise and dawn, the clouds, rain and wind, sunshine and shadow, the garden, flowers, trees, growth and decay, pruning and grafting, manuring and weeding, the sea and ships, the river and its banks, the weeds and grasses, pools and water, animals, birds and insects, sports and games. A few examples of each are given below :

I—The weather and its changes—the seasons

*1. O Farid ! the season hath changed, the forest is shaken, the leaves are dropping off. (Shalok Farid)

2. In the month of Katik come the cranes, In Chet the fire spreads in the jungles, in Sawan there are flashes of lightning ;
In winter the arms look splendid around the neck of the Lord. (Āsā Farid).

3. It is Chet. The pleasant spring hath come, adorned by the bumble-bees.
In Bar area the forests have blossomed forth ; I wish my Lord had come home.
(Tukhārī chhant M. I. Bārahamāhā).

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*੧. ਫਰੀਦਾ ਰੁਤਿ ਫਿਰੀ ਵਣੁ ਕੰਬਿਆ ਪਤ ਝੜੇ ਝੜਿ ਪਾਹਿ ।
(ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੨. ਕਤਿਕ ਕੂੰਜਾਂ ਚੇਤਿ ਭਉ ਸਾਵਣਿ ਬਿਜੁਲੀਆਂ ।
ਸੀਆਲੈ ਸੋਹੰਦੀਆਂ ਪਿਰ ਗਲਿ ਬਾਹੜੀਆਂ । (ਆਸਾ ਫ਼ਰੀਦ)

੩. ਚੇਤੁ ਬਸੰਤੁ ਭਲਾ ਭਵਰ ਸਹਾਵੜੇ ।
ਬਨ ਫੂਲੈ ਮੰਝ ਬਾਰਿ ਮੈ ਪਿਰੁ ਘਰ ਬਾਹੁੜੇ ।
(ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧ ਬਾਰਹਮਾਹਾ)

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*4. It is Bhadon—Misled by delusions in the prime of life, I repent.

The waters are full to the brim, the plains are watery, in this rainy season, I wish, I had enjoyed the love of the Lord.

It is rainy dark night, how can the wife be happy ? the frogs croak and the peacocks squeal.

The *Papiha* says 'Preo, Preo', the snakes crawl and bite.

There are mosquitoes on the tank full to the brim, how can I be happy without the Lord ?

(Tukhārī chhant M. I Bārahamāhā).

II—The Sky

**1. Within the salver of the sky, the sun and moon are like earthen lamps and the stars like pearls.

(Dhanāsarī M.I.).

2. In a dewy night the stars glitter,
The saints, who are dear to Rām, wake. (Āsā M.V.)

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*੪. ਭਾਦਉ ਭਰਮਿ ਭੁਲੀ ਭਰਿ ਜੋਬਨਿ ਪਛੁਤਾਣੀ ।
ਜਲ ਥਲ ਨੀਰਿ ਭਰੇ ਬਰਸ ਰੁਤੇ ਰੰਗੁ ਮਾਣੀ ।
ਬਰਸੇ ਨਿਸਿ ਕਾਲੀ ਕਿਉ ਸੁਖੁ ਬਾਲੀ ਦਾਦਰ ਮੋਰ ਲਵੰਤੇ ।
ਪ੍ਰਿਉ ਪ੍ਰਿਉ ਚਵੈ ਬਬੀਹਾ ਬੋਲੇ ਭੁਇਅੰਗਮ ਫਿਰਹਿ ਡਸੰਤੇ ।
ਮਛਰ ਡੰਗ ਸਾਇਰ ਭਰ ਸੁਭਰ ਬਿਨੁ ਹਰਿ ਕਿਉ ਸੁਖੁ ਪਾਈਐ ।
(ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧ ਬਾਰਹਮਾਹਾ)

**੧. ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ।
(ਧਨਾਸਰੀ ਮਹਲਾ ੧)

੨. ਭਿੰਨੀ ਰੈਨੜੀਐ ਚਾਮਕਨਿ ਤਾਰੇ ।
ਜਾਗਹਿ ਸੰਤ ਜਨਾ ਮੇਰੇ ਰਾਮ ਪਿਆਰੇ । (ਆਸਾ ਮਹਲਾ ੫)

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*3. Those stars that are seen in the sky,
By which painter they have been painted ?
(Gaurī Kabir)

4. In the mind of him who knows Brahman, is light,
As the (light of the) sky is above the earth.
(Gaurī Sukhmanī M.V.)

III—The Sunrise and Dawn.

**1. The sparrow chirps at the dawn of the day, many waves flow on ;
The saints have adopted wonderful forms in the love of the Name, Saith Nanak. (Vār Gaurī M.V.)

2. If a hundred moons and a thousand suns rise,
Inspite of there being so much light, there is terrible darkness without the Guru. (Vār Āsā M.I.)

3. The eyes of *Chakvi* do not want sleep, without the Lord there is no sleep,
When the sun rises, it sees the Lord with her own eyes, she bows at the feet of the Lord.
(Malār M.I.)

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*੩. ਓਇ ਜੁ ਦੀਸਹਿ ਅੰਬਰਿ ਤਾਰੇ ।
ਕਿਨਿ ਓਇ ਚੀਤੇ ਚੀਤਨਹਾਰੇ । (ਗਉੜੀ ਕਬੀਰ)

੪. ਬ੍ਰਹਮ [illegible]ਾਨੀ ਕੈ ਮਨਿ ਹੋਇ ਪਰਗਾਸ ।
ਜੈਸੇ ਧਰ ਊਪਰ ਆਗਾਸ (ਗਉੜੀ ਸੁਖਮਨੀ ਮਹਲਾ ੫)

**੧. ਚਿੜੀ ਚੁਹਕੀ ਪਹ ਫੁਟੀ ਵਗਨਿ ਬਹੁਤੁ ਤਰੰਗ ।
ਅਚਰਜ ਰੂਪ ਸੰਤਨ ਰਚੇ ਨਾਨਕ ਨਾਮਹਿ ਰੰਗ ।
(ਵਾਰ ਗਉੜੀ ਮਹਲਾ ੫)

੨. ਜੇ ਸਉ ਚੰਦਾ ਉਗਵਹਿ ਸੂਰਜ ਚੜਹਿ ਹਜਾਰ ।
ਏਤੇ ਚਾਨਣ ਹੋਦਿਆਂ ਗੁਰ ਬਿਨ ਘੋਰ ਅੰਧਾਰ ।
(ਵਾਰ ਆਸਾ ਮਹਲਾ ੧—ਸ਼ਲੋਕ ਮਃ ੨)

੩. ਚਕਵੀ ਨੈਨ ਨੀਦ ਨਹਿ ਚਾਹੈ ਬਿਨ ਪਿਰ ਨੀਂਦ ਨ ਪਾਈ ।
ਸੂਰੁ ਚਰੈ ਪ੍ਰਿਉ ਦੇਖੈ ਨੈਨੀ ਨਿਵ ਨਿਵ ਲਾਗੈ ਪਾਈ ।
(ਮਲਾਰ ਮਹਲਾ ੧)

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*4. The ray of the sun comes from the sky and the lotus of the tank blossoms ;
Such is the love of the Lord in the heart that light meets the light. (Malār M.I.)

5. Kabir says : as the stars at dawn pass away, so this body passes away. (Shalok Kabir)

IV—The Clouds and Lightning.

**1. The lightnings flash, saith Nanak, the deep dark clouds thunder ;
It rains heavily, the wives look splendid with their Lord. (Vār Mārū M.V.)

2. As is a flash of lightning, so the world passes away.
(Vār Gauṛī-M. V)

3. It is the pleasing rainy season, in Sawan and Bhadon, there is happiness ;
The clouds have come low and it is raining, the plains and watery-beds are full of rain-water.
(Rāmkalī M. V. Rutti')

4. The Lord does not come home, I feel miserable and sigh ; the flash of lightning frightens me.
(Tukhārī Chhant M. I. Bārahamāhā)

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*੪. ਸਰਵਰਿ ਕਮਲੁ ਕਿਰਣਿ ਆਕਾਸੀ ਬਿਗਸੈ ਸਹਜਿ ਸੁਭਾਈ ।
ਪ੍ਰੀਤਮ ਪ੍ਰੀਤਿ ਬਨੀ ਅਭ ਐਸੀ ਜੋਤੀ ਜੋਤਿ ਮਿਲਾਈ ।
(ਮਲਾਰ ਮਹਲਾ ੧)

੫. ਕਬੀਰ ਪਰਭਾਤੇ ਤਾਰੇ ਖਿਸਹਿ ਤਿਉ ਇਹੁ ਖਿਸੈ ਸਰੀਰੁ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)

**੧. ਨਾਨਕ ਬਿਜੁਲੀਆ ਚਮਕੰਨਿ ਘੁਰਨਿ ਘਟਾ ਅਤਿ ਕਾਲੀਆ ।
ਬਰਸਨਿ ਮੇਘ ਅਪਾਰ ਨਾਨਕ ਸੰਗਮਿ ਪਿਰੀ ਸੁਹੰਦੀਆ ।(ਵਾਰਮਾਰੂਮਃਪ)

੨. ਦਾਮਨੀ ਚਮਤਕਾਰ ਤਿਉ ਵਰਤਾਰਾ ਜਗਥੇ । (ਵਾਰ ਗਉੜੀ ਮਃ ਪ)

੩. ਰੁਤਿ ਬਰਸੁ ਸੁਹੇਲੀਆ ਸਾਵਣ ਭਾਦਵੇ ਆਨੰਦ ਜੀਉ ।
ਘਣ ਉਨਵਿ ਵੁਠੇ ਜਲ ਥਲ ਪੂਰਿਆ ਮਕਰੰਦ ਜੀਉ ।
(ਰਾਮਕਲੀ ਮਃ ਪ ਰੁਤੀਂ)

੪. ਪਿਰ ਘਰ ਨਹੀ ਆਵੈ ਮਰੀਐ ਹਾਵੈ ਦਾਮਨਿ ਚਮਕ ਡਰਾਏ ।
(ਤੁਖਾਰੀ ਛੰਤ ਮਹਲਾ ੧ ਬਾਰਹਮਾਹਾ)

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V—Rain and Wind

*1. The watery-beds and plains are full of rain-water, the cold wind blows. (Vār Mārū M. V.)

2. There is mud in the lanes, saith Farid, the house is far away, I love the beloved ;

If I go, my blanket gets wet and if not, my love breaks asunder.

The blanket may get wet and soaked, O Allah ! may it rain,

So that I may go and meet the friends and love may not break asunder. (Shalok Farid).

3. Let there be squall and rain, I shall go to see the Guru. (Sūhī M. IV.)

4. The mountain is not moved by the storm and wind. (Vār Satta Balwand).

VI—Sunshine and Shadow

**1. The sun appeared with resplendent light. (Sūhī M. V.)

2. He loves the shadow of the tree ;
The shadow ends and he repents in the mind. (Gauri M. V.)

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*੧. ਜਲ ਥਲ ਨੀਰਿ ਭਰੇ ਸੀਤਲ ਪਵਣ ਝੁਲਾਰਦੇ ।
(ਵਾਰ ਮਾਰੂ ਮਹਲਾ ੫)

੨. ਫਰੀਦਾ ਗਲੀਏ ਚਿਕੜੁ ਦੂਰਿ ਘਰੁ ਨਾਲਿ ਪਿਆਰੇ ਨੇਹੁ ।
ਚਲਾ ਤ ਭਿਜੈ ਕੰਬਲੀ ਰਹਾਂ ਤ ਤੁਟੈ ਨੇਹੁ ।
ਭਿਜਉ ਸਿਜਉ ਕੰਬਲੀ ਅਲਹ ਵਰਸਉ ਮੇਹੁ ।
ਜਾਇ ਮਿਲਾ ਤਿਨ੍ਹਾ ਸਜਣਾ ਤੁਟਉ ਨਾਹੀ ਨੇਹੁ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੩. ਝਖੜੁ ਝਾਗੀ ਮੀਹੁ ਵਰਸੈ ਭੀ ਗੁਰ ਦੇਖਣ ਜਾਈ । (ਸੂਹੀ ਮ: ੪)

੪. ਝਖੜਿ ਵਾਉ ਨ ਡੋਲਈ ਪਰਬਤੁ ਮੇਰਾਣੁ ।
(ਵਾਰ ਰਾਮਕਲੀ ਸਤੇ ਬਲਵੰਡ ਕੀ)

**੧. ਪ੍ਰਗਟਿਆ ਸੂਰੁ ਜੋਤਿ ਉਜੀਆਰਾ । (ਸਹੀ ਮ: ੫)

੨. ਬਿਰਖ ਕੀ ਛਾਇਆ ਸਿਉ ਰੰਗ ਲਾਵੈ ।
ਉਹ ਬਿਨਸੈ ਉਹੁ ਮਨਿ ਪਛੁਤਾਵੈ । (ਗਉੜੀ ਮ: ੫)

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*3. As we see the shadow of the tree,
After death, say, whose maya is it ? (Gauṛī Kabir)

4. Maya is a deceit, O mother !
It is like the fire of straw, the shadow of cloud and the water of flood without the remembrance of Govind. (Toḍī M. V.)

VII—The Garden, Flowers, Trees, Growth and Decay, Pruning and Grafting, Manuring and Weeding.

**1. There is one tree, its boughs are innumerable, the flowers and leaves are full of sap.
This is the garden of nectar, that Perfect Hari hath made it. (Rāmkalī Kabir)

2. Kabir says : human birth in precious, it does not take place again and again ;
As the ripe fruit of the forest fall to the ground and do not stick again to the branch. (Shalok Kabir)

3. Just as there is fragrance in the flower, reflection in the mirror,
Similarly Hari lives within, search Him in thy heart, O brother ! (Dhanāsarī M. IX.)

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*੩. ਜਸ ਦੇਖੀਐ ਤਰਵਰ ਕੀ ਛਾਇਆ ।
ਪ੍ਰਾਨ ਗਏ ਕਹੁ ਕਾਂਕੀ ਮਾਇਆ । (ਗਉੜੀ ਕਬੀਰ)

੪. ਮਾਈ ਮਾਇਆ ਛਲੁ ।
ਤ੍ਰਿਣ ਕੀ ਅਗਨਿ ਮੇਘ ਕੀ ਛਾਇਆ ਗੋਬਿੰਦ ਭਜਨ ਬਿਨੁ ਹਰ ਕਾ ਜਲੁ ।
(ਟੋਡੀ ਮਃ ੫)

**੧. ਤਰਵਰ ਏਕੁ ਅਨੰਤ ਡਾਰ ਸਾਖਾ ਪੁਹਪ ਪਤ੍ਰ ਰਸ ਭਰੀਆ ।
ਇਹ ਅੰਮ੍ਰਿਤ ਕੀ ਬਾੜੀ ਹੈ ਰੇ ਤਿਨਿ ਹਰਿ ਪੂਰੇ ਕਰੀਆ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)

੨. ਕਬੀਰ ਮਾਨਸ ਜਨਮੁ ਦੁਲੰਭੁ ਹੈ ਹੋਇ ਨ ਬਾਰੈ ਬਾਰ ।
ਜਿਉ ਬਨ ਫਲੁ ਪਾਕੇ ਭੁਇ ਗਿਰਹਿ ਬਹੁਰਿ ਨ ਲਾਗਹਿ ਡਾਰ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)

੩. ਪੁਹਪ ਮਧਿ ਜਿਉ ਬਾਸੁ ਬਸਤੁ ਹੈ ਮੁਕਰ ਮਾਹਿ ਜੈਸੇ ਛਾਈ ।
ਤੈਸੇ ਹੀ ਹਰਿ ਬਸੈ ਨਿਰੰਤਰਿ ਘਟ ਹੀ ਖੋਜਹੁ ਭਾਈ । (ਧਨਾਸਰੀ ਮਃ ੯)

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*4. The Simmal-tree is straight, very long and very thick.
Those who come to it with hope, where do they go away disappointed ?
Its fruit are insipid, its flowers nauseous, its leaves are of no use.
The sweetness consists in humility, O Nanak !, this is the essence of virtuous conduct. (Vār Āsā M. I.)

5. The forest hath blossomed for fruit,
And when there is fruit, the flowers are no more.
The practice of Karmas is for knowledge,
When one attains knowledge, the karmas end.
(Bhairo Ravidas)

6. As a husbandman sows his field ;
the crop is shorn, whether young or mature, O man,
What is born, know, that that dies again.
The devotee of Govind alone becomes stable.
(Āsā M. V.)

7. The mind is the ploughman, the practice is husbandry, the effort is water and the body is the field.
Sow the Name and put the manure of contentment and keep the garb of humility.
With karmas of love the crop will grow, see, such house is fortunate. (Sorath M. I.)

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*ਖ. ਸਿੰਮਲ ਰੁਖੁ ਸਰਾਇਰਾ ਅਤਿ ਦੀਰਘ ਅਤਿ ਮੁਚੁ ।
ਓਇ ਜਿ ਆਵਹਿ ਆਸ ਕਰਿ ਜਾਹਿ ਨਿਰਾਸੇ ਕਿਤੁ ।
ਫਲ ਫਿਕੇ ਫੁਲ ਬਕਬਕੇ ਕੰਮਿ ਨ ਆਵਹਿ ਪਤ ।
ਮਿਠਤੁ ਨੀਵੀ ਨਾਨਕਾ ਗੁਣ ਚੰਗਿਆਈਆ ਤਤੁ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

ਪ. ਫਲ ਕਾਰਨ ਫੂਲੀ ਬਨਰਾਇ । ਫਲੁ ਲਾਗਾ ਤਬ ਫੂਲੁ ਬਿਲਾਇ ।
ਗਿਆਨੈ ਕਾਰਨ ਕਰਮ ਅਭਿਆਸੁ । ਗਿਆਨੁ ਭਇਆ ਤਹ ਕਰਮਹ ਨਾਸੁ।
(ਭੈਰਉ ਰਵਿਦਾਸ)

ੲ. ਜੈਸੇ ਕਿਰਸਾਣੁ ਬੋਵੈ ਕਿਰਸਾਨੀ । ਕਾਚੀ ਪਾਕੀ ਬਾਢਿ ਪਰਾਨੀ ।
ਸੋ ਜਨਮੈ ਸੋ ਜਾਨਹੁ ਮੂਆ । ਗੋਵਿੰਦ ਭਗਤੁ ਅਸਥਿਰੁ ਹੈ ਥੀਆ ।
(ਆਸਾ ਮਹਲਾ ਪ)

ਓ. ਮਨੁ ਹਾਲੀ ਕਿਰਸਾਣੀ ਕਰਣੀ ਸਰਮੁ ਪਾਣੀ ਤਨੁ ਖੇਤੁ ।
ਨਾਮੁ ਬੀਜ ਸੰਤੋਖੁ ਸੁਹਾਗਾ ਰਖੁ ਗਰੀਬੀ ਵੇਸੁ ।
ਭਾਉ ਕਰਮ ਕਰਿ ਜੰਮਸੀ ਸੇ ਘਰ ਭਾਗਠ ਦੇਖੁ । (ਸੋਰਠ ਮਃ ੧)

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*8. The right time for sowing the True Name hath come : what one sows, that he will eat. (Vār Gauṛī M. V.)

9. Thou wilt rise and depart at dawn like the guest of a night.
Why art thou enamoured with thy household ? All is like a flower-garden. (Srī Rāga M. V.)

VIII—Sea and Ships

**1. However saline may be the waters of the sea, the disciple crosses it to meet the Gurū. (Sūhī M. IV.)

2. The world is like an ocean which can be crossed by the grace of the Guru. (Shalok Sahaskritī M. I.)

3. The feet of Hari are the ship, o mind, boarding which we can cross (the ocean). (Āsā M. V.)

4. The raft could not be prepared at the proper time ;
When the ocean is in high tide, it is difficult to cross.
(Sūhī Farid).

IX—The River and its Banks

‡1. Long long the river flows underneath the bank.
What can the wave do to the raft, if the ferryman remains cautious. (Shalok Farid.)

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*੮. ਵਤ ਲਗੀ ਸਚੇ ਨਾਮ ਕੀ ਜੋ ਬੀਜੈ ਸੋ ਖਾਇ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)

੯. ਜੈਸੇ ਰੈਣਿ ਪਰਾਹੁਣੇ ਓਠਿ ਚਲਸਹਿ ਪਰਭਾਤਿ ।
ਕਿਆ ਤੂੰ ਰਤਾ ਗਿਰਸਤ ਸਿਉ ਸਭ ਫੂਲਾ ਕੀ ਬਾਗਾਤਿ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)

**੧. ਸਮੁੰਦੁ ਸਾਗਰੁ ਹੋਵੈ ਬਹੁ ਖਾਰਾ ਗੁਰਸਿਖੁ ਲੰਘਿ ਗੁਰ ਪਹਿ ਜਾਈ ।
(ਸੂਹੀ ਮਹਲਾ ੪)

੨. ਸਾਗਰੰ ਸੰਸਾਰਸ ਗੁਰਪਰਸਾਦੀ ਤਰਹਿ ਕੇ । (ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ ਮਃ ੧)

੩. ਬੋਹਿਥੜਾ ਹਰਿ ਚਰਣ ਮਨ ਚੜਿ ਲੰਘੀਐ । (ਆਸਾ ਮਹਲਾ ੫)

੪. ਬੇੜਾ ਬੰਧਿ ਨ ਸਕਿਓ ਬੰਧਨ ਕੀ ਵੇਲਾ ।
ਭਰ ਸਰਵਰ ਜਬ ਊਛਲੈ ਤਬ ਤਰਣ ਦੁਹੇਲਾ । (ਸੂਹੀ ਫ਼ਰੀਦ)

‡੧. ਲੰਮੀ ਲੰਮੀ ਨਦੀ ਵਹੈ ਕੰਧੀ ਕੇਰੈ ਹੇਤਿ ।
ਬੇੜੇ ਨੋ ਕਪਰੁ ਕਿਆ ਕਰੇ ਜੇ ਪਾਤਣ ਰਹੈ ਸੁਚੇਤਿ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

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*2. On the bank of a river sits a crane and sports, saith Farid.
Whilst playing, hawks have unawares fallen on the crane. (Shalok Farid).

3. How long a tree will remain firm on a river-bank ?
How long will water be kept in a raw vessel, saith Farid. (Shalok Farid).

4. O ye traveller on the bank of the river, down there is deep marsh ;
Beware of the slipping of thy feet and sprinkling thy attire (with mud). (Vār Mārū M. V.)

X—The Weeds and Grasses

**1. Become the grass of the way,
If you want to find the all-pervading Lord, saith Farid.
Some break down, the other are trodden under feet,
Then they are introduced to the gate of the Lord.
(Shalok Farid).

2. The fruit are beautiful which hang at the neck of the Akk-tree.
Parting and separation from the Lord take place by the knot of doubt. (Vār Gaurī M. V.)

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*੨. ਫਰੀਦਾ ਦਰੀਆਵੈ ਕੰਨੈ ਬਗੁਲਾ ਬੈਠਾ ਕੇਲ ਕਰੇ।
ਕੇਲ ਕਰੇਦੇ ਹੰਝ ਨੋ ਅਚਿੰਤੇ ਬਾਜ ਪਏ। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੩. ਕੰਧੀ ਉਤੈ ਰੁਖੜਾ ਕਿਚਰਕੁ ਬੰਨੈ ਧੀਰ।
ਫ਼ਰੀਦਾ ਕਚੇ ਭਾਂਡੈ ਰਖੀਐ ਕਿਚਰੁ ਤਾਈ ਨੀਰੁ। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੪. ਕੁਰੀਏ ਕੁਰੀਏ ਵੇਦਿਆ ਤਲਿ ਗਾੜਾ ਮਹਰੇਰੁ।
ਵੇਖੇ ਫਿਟੜਿ ਥੀਵਦੇ ਸਾਮਿ ਖਿਸੰਦੇ ਪੈਰੁ। (ਵਾਰ ਮਾਰੂ ਮਃ ੫)

**੧. ਫਰੀਦਾ ਥੀਉ ਪਵਾਹੀ ਦਭੁ। ਜੇ ਸਾਈ ਲੋੜਹਿ ਸਭੁ।
ਇਕ ਭਿਜਹਿ ਬਿਆ ਲਤਾੜੀਅਹਿ। ਤਾਂ ਸਾਈ ਦੈ ਦਰਿ ਵਾੜੀਅਹਿ।
(ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੨. ਖਖੜੀਆ ਸੁਹਾਵੀਆ ਲਗੜੀਆ ਅਕ ਕੰਠਿ।
ਬਿਰਹ ਵਿਛੋੜਾ ਧਣੀ ਸਿਉ ਨਾਨਕ ਸਹਸੈ ਗੰਠਿ। (ਵਾਰ ਗਉੜੀ ਮਃ੫)

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*3. That *Purusha* is like the beautifully-coloured earth, studded with gems of grass, in whose mind the love of Hari dwells.

All his affairs become easy if the True Guru is pleased, saith Nanak. (Vār Gaurī M. V.)

4. The bones are burnt like the bundle of wood,
The hair are burnt like the sheaf of grass.
(Gaund Kabir).

XI—Pools and Water

**1. The mind hath become pure like the water of the Ganges, saith Kabir.

Hari follows him saying, 'Kabir, Kabir'.
(Shalok Kabir)

2. The gems were produced from the water when the mountain Meru was made the churning staff.
(Vār Mājh M. I.)

3. On a pond in saltpetre soil, geese have come and descended.

They dip their beaks in the water but do not drink, they burn to fly away. (Shalok Farid.)

4. As a creature dies without water, so the disciple dies without the Guru. (Sūhī M. IV)

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*੩. ਧਰਣਿ ਸੁਵੰਨੀ ਖੜ ਰਤਨ ਸੜਾਵੀ ਹਰਿ ਪ੍ਰੇਮ ਪੁਰਖੁ ਮਨਿ ਵੁਠਾ।
ਸਭੇ ਕਾਜ ਸੁਹੇਲੜੇ ਥੀਏ ਗੁਰੁ ਨਾਨਕੁ ਸਤਿਗੁਰੁ ਤੁਠਾ।
(ਵਾਰ ਗਉੜੀ ਮਃ ੫)

੪. ਹਾਡ ਜਲੇ ਜੈਸੇ ਲਕਰੀ ਕਾਤੁਲਾ।
ਕੇਸ ਜਲੇ ਜੈਸੇ ਘਾਸ ਕਾਪੁਲਾ। (ਗੌਂਡ ਕਬੀਰ)

**੧. ਕਬੀਰ ਮਨੁ ਨਿਰਮਲੁ ਭਇਆ ਜੈਸਾ ਗੰਗਾ ਨੀਰੁ।
ਪਾਛੈ ਲਾਗੀ ਹਰਿ ਫਿਰੈ ਕਹਤ ਕਬੀਰ ਕਬੀਰ।। (ਸ਼ਲੋਕ ਕਬੀਰ)

੨. ਪਾਣੀ ਵਿਚਹੁ ਰਤਨ ਉਪੰਨੇ ਮੇਰੁ ਕੀਆ ਮਾਧਾਣੀ। (ਵਾਰ ਮਾਝ ਮਃ ੧)

੩. ਕਲਰ ਕੇਰੀ ਛਪੜੀ ਆਇ ਉਲਥੇ ਹੰਝ।
ਚਿੰਜੂ ਬੋੜਨਿ ਨਾ ਪੀਵਹਿ ਉਡਣ ਮੰਦੀ ਡੰਝ। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੭. ਜਿਉ ਪਾਣੀ ਜਲ ਬਿਨੁ ਹੈ ਮਰਤਾ ਤਿਉ ਸਿਖੁ ਗੁਰ ਬਿਨੁ ਮਰ ਜਾਈ।
(ਸੂਹੀ ਮਹਲਾ ੪)

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XII—Animals

*1. The creature who is without the devotion of the Lord,
His body may be considered like that of a swine or a dog. (Shalok M. IX)

2. Thou art the cage and I am thy parrot ;
What can the He—cat Yama do to me ? (Gaurī Kabir)

3. Why should we take refuge of the tiger, when we can be devoured by a jackal ? (Bilāwal Sadhna)

4. Without Hari we become like the bulls of others ;
With bruised noses, broken shoulders we eat the chaff of coarse grain. (Gūjrī Kabir)

5. Just as the calf of the cow is set free,
It suckles the teats and takes in the draughts of butter (through milk) ;
Namdeva has met Narayan ;
by meeting the Guru he hath known the unknowable.
(Gaŭnd Namdeva)

6. Hear thou, o black deer, why art thou attached to the garden ?
The fruit of poison is sweet for four days, then it becomes hot (harmful) again. (Āsā M. I.)

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*੧. ਏਕ ਭਗਤਿ ਭਗਵਾਨ ਜਿਹ ਪ੍ਰਾਨੀ ਕੈ ਨਾਹਿ ਮਨ ।
ਜੈਸੇ ਸੂਕਰ ਸੁਆਨ ਨਾਨਕ ਮਾਨੋ ਤਾਹਿ ਤਨ ।

੨. ਤੂੰ ਪਿੰਜਰ ਹਉ ਸੂਅਟਾ ਤੋਰ ।
ਜਮੁ ਮੰਜਾਰੁ ਕਹਾ ਕਰੈ ਮੋਰ । (ਗਉੜੀ ਕਬੀਰ)

੩. ਸਿੰਘ ਸਰਨ ਕਤ ਜਾਈਐ ਜਉ ਜੰਬੁਕੁ ਗ੍ਰਾਸੈ ।
(ਬਿਲਾਵਲ ਸਧਨਾ)

੪. ਹਰਿ ਬਿਨੁ ਬੈਲ ਬਿਰਾਨੇ ਹੁਈ ਹੈ ।
ਫਾਟੇ ਨਾਕਨ ਟੂਟੇ ਕਾਧਨ ਕੈਦਉ ਕਉ ਭੁਸ ਖਈ ਹੈ । (ਗੂਜਰੀ ਕਬੀਰ)

੫. ਜੈਸੇ ਗਾਇ ਕਾ ਬਾਛਾ ਛੂਟਲਾ । ਥਨ ਚੋਖਤਾ ਮਾਖਨ ਘੂਟਲਾ ।
ਨਾਮਦੇਉ ਨਾਰਾਇਨ ਪਾਇਆ । ਗੁਰ ਭੇਟਤ ਅਲਖ ਲਖਾਇਆ ।
(ਭੈਰਉ ਨਾਮਦੇਵ)

੬. ਤੂ ਸੁਣਿ ਹਰਣਾ ਕਾਲਿਆ ਕੀ ਵਾੜੀਐ ਰਾਤਾ ਰਾਮ ।
ਬਿਖੁ ਫਲੁ ਮੀਠਾ ਚਾਰਿ ਦਿਨ ਫਿਰਿ ਹੋਵੈ ਤਾਤਾ ਰਾਮ ।
(ਆਸਾ ਮਹਲਾ ੧)

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*7. The fish separated from the water weeps in its eyes, the fisherman threw a net over it. (Āsā M. I.)

XIII—Birds and Insects

**1. As in the sky flies the white-clothed crane,
Keeping its mind behind, in its heart continually remembering its young ones ;
So the True Guru keeps the disciple absorbed in the love of Hari, and also keeps him in his heart.
(Gauṛī M.IV)

2. The world is like a crow which hath worldly wisdom in its beak. (Bilāwal M. III)

3. The sparrow picks up a small loaf and chirps on the sky ;
She is good and is liked by the Lord if she remembers His Name. (Vār Malār M. I)

4. Seeing the geese swimming the cranes also became desirous of swimming.
The helpless cranes sunk and died with the head downward and feet upward. (Shalok Farid)

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*੭. ਮਛਲੀ ਵਿਛੁੰਨੀ ਨੈਣ ਰੁੰਨੀ ਜਾਲ ਬਧਿਕ ਪਾਇਆ ।
(ਆਸਾ ਮਹਲਾ ੧)

**੧. ਜੈਸੇ ਗਗਨਿ ਫਿਰੰਤੀ ਊਡਤੀ ਕਪਰੇ ਬਾਗੇ ਵਾਲੀ ।
ਓਹ ਰਾਖੈ ਚੀਤੁ ਪੀਛੈ ਬਿਚਿ ਬਚਰੇ ਨਿਤ ਹਿਰਦੈ ਸਾਰਿ ਸਮਾਲੀ ।
ਤਿਉ ਸਤਿਗੁਰ ਸਿਖ ਪ੍ਰੀਤਿ ਹਰਿ ਹਰਿ ਕੀ ਗੁਰੁ ਸਿਖ ਰਖੈ ਜੀਅ ਨਾਲੀ ।
(ਗਉੜੀ ਵੈਰਾਗਣਿ ਮਃ ੪)

੨. ਜਗੁ ਕਊਆ ਮੁਖਿ ਚੁੰਚ ਗਿਆਨੁ । (ਬਿਲਾਵਲ ਮਃ ੩)

੩. ਅਪਗੁਲ੍ਹਾ ਚਿੜੀ ਕਾ ਚੁਗਣੁ ਗੈਣਿ ਚੜੀ ਬਿਲਲਾਇ ।
ਖਸਮੈ ਭਾਵੈ ਓਹਾ ਚੰਗੀ ਜਿ ਕਰੇ ਖੁਦਾਇ ਖੁਦਾਇ ।
(ਵਾਰ ਮਹਲਾ ਮਃ ੧)

੪. ਹੰਸਾ ਦੇਖਿ ਤਰੰਦਿਆ ਬਗਾ ਆਇਆ ਚਾਉ ।
ਡੁਬਿ ਮੁਏ ਬਗ ਬਪੁੜੇ ਸਿਰੁ ਤਲਿ ਉਪਰਿ ਪਾਉ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

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*5. The curtain is thin like the wings of a butterfly, but without seeing, He is considered far away.
(Soraṭh M. V)

6. The ocean like a king having mountains of wealth and property,
Is not equal to an ant, if from its mind He is not forgotten. (Jupjī)

7. The fly dies while it sits on sweet (honey).
(Vār Malār M. I)

8. On a wet ball of molasses, the fly comes after wanderings ;
The one which sits on it is stuck in it, the one which is fortunate, escapes. (Vār Mārū M. V)

9. The hopper of Akk loves the Akk-plant. It sits on the branch of the plant and eats.
He is good and the Lord likes him, if he remembers His Name. (Vār Malār M. I)

XIV—Sports and Games

**1. They mount the horses and handle the guns, but they can only play polo ;
Their mind is with the geese, but they have the flight of a cock. (Vār Gauṛī M. V)

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*ਪ. ਭਾਂਡੀਰੀ ਕੇ ਪਾਤ ਪਾਰਦੇ ਬਿਨੁ ਪੇਖੇ ਦੂਰਾਇਓ ।
(ਸੋਰਠਿ ਮਹਲਾ ਪ)

੬. ਸਮੁੰਦ ਸਾਹ ਸੁਲਤਾਨ ਗਿਰਹਾ ਸੇਤੀ ਮਾਲੁ ਧਨੁ ।
ਕੀੜੀ ਤੁਲਿ ਨ ਹੋਵਨੀ ਜੇ ਤਿਸੁ ਮਨਹੁ ਨ ਵੀਸਰਹਿ । (ਜਪੁਜੀ)

੭. ਮਖੀ ਮਿਠੈ ਮਰਣਾ । (ਵਾਰ ਮਲਾਰ ਮ: ੧)

੮. ਗਿਲੀ ਗਿਲੀ ਰੋਡੜੀ ਭਉਦੀ ਭਵਿ ਭਵਿ ਆਇ ।
ਜੋ ਬੈਠੇ ਸੋ ਫਾਥਿਆ ਉਬਰੇ ਭਾਗ ਮਥਾਇ । (ਵਾਰ ਮਾਰੂ ਮ: ਪ)

੯. ਅਕ ਸਿਉ ਪ੍ਰੀਤ ਕਰੈ ਅਕਤਿਡਾ ਅਕਡਾਲੀ ਬਹਿ ਖਾਇ ।
ਖਸਮੈ ਭਾਵੈ ਓਹੋ ਚੰਗਾ ਜਿ ਕਰੈ ਖੁਦਾਇ ਖੁਦਾਇ ।
(ਵਾਰ ਮਲਾਰ ਮ: ੧)

**੧. ਚੜਿ ਕੈ ਘੋੜੜੈ ਟੁੰਦੇ ਪਕੜਹਿ ਖੁੰਡੀ ਦੀ ਖੇਡਾਰੀ ।
ਹੰਸਾ ਸੇਤੀ ਚਿਤ ਉਲਾਸਹਿ ਕੁਕੜ ਦੀ ਓਡਾਰੀ । (ਵਾਰ ਗਉੜੀ ਮ: ਪ)

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*2. He commenced to play the game, the four ages of the world were made by Him a Chaupar play.
All the creatures were made chessmen, He Himself began to throw the dice. (Āsā M. I Pattī)

3. The paper was brought and a kite was cut which wandered in the sky.
Though keeping on talking with five persons, the mind is kept in the string. (Rāmkalī Namdeva)

4. The juggler has demonstrated a sham ; the world is a play ;
Every moment the play is seen, it passes away without delay. (Āsā M. I)

The second group of images includes the images from the daily indoor life i.e. eating, drinking, cooking, the work of the kitchen, washing and wiping dust, dirt, rust and stains, the body and its movements, sleep and dreams, clothes and materials, patching and mending, common handicrafts, the feel of substances, smooth or soft or sticky, fire, candles and lamps, sickness and medicines, parents and children, birth, death and marriage.

A few examples of each type are given below ;

I—Eating, Drinking, Cooking, The Work of the Kitchen

**1. Cursed is such a living which induces one to eat and fatten his belly.
Without the True Name, saith Nanak, all the affections are enemies. (Vār Sūhī M. III)

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*੨. ਬਬੈ ਬਾਜੀ ਖੇਲਣ ਲਾਗਾ ਚਉਪੜ ਕੀਤੇ ਚਾਰ ਜੁਗਾ ।
ਜੀਅ ਜੰਤ ਸਭ ਸਾਰੀ ਕੀਤੇ ਪਾਸਾ ਢਾਲਣ ਆਪ ਲਗਾ ।
(ਆਸਾ ਮਹਲਾ ੧ ਪਟੀ)

੩. ਆਨੀਲੇ ਕਾਗਦ ਕਾਟੀਲੇ ਗੂਡੀਆ ਆਕਾਸ ਮਧੇ ਭਰਮੀਅਲੇ ।
ਪੰਚ ਜਨਾ ਸਿਉ ਬਾਤ ਬਤਊਆ ਚੀਤ ਸੁ ਡੋਰੀ ਰਾਖੀਅਲੇ ।
(ਰਾਮਕਲੀ ਨਾਮਦੇਵ)

੪. ਨਟੂਆ ਸਾਂਗੁ ਬਣਾਇਆ ਬਾਜੀ ਸੈਸਾਰਾ ।
ਖਿਨੁ ਪਲੁ ਬਾਜੀ ਦੇਖੀਐ ਉਬਰਤ ਨਹੀ ਬਾਰਾ । (ਆਸਾ ਮਹਲਾ ੧)

**੧. ਫਿਟੁ ਇਵੇਹਾ ਜੀਵਿਆ ਜਿਤੁ ਖਾਇ ਵਧਾਇਆ ਪੇਟੁ ।
ਨਾਨਕ ਸਚੇ ਨਾਮ ਵਿਣੁ ਸਭੇ ਦੁਸਮਨੁ ਹੋਤੁ । (ਵਾਰ ਸੂਹੀ ਮਃ ੩)

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*2. The breads were prepared (mixing fine flour, sugar and clarified butter) and put into the platter.
Those who have pleased the Guru, they eat them to their heart's content. (Vār Mārū M. V)

3. The dry grain of saints is all-treasure.
Thirty-six kinds of food prepared in the house of a Sākat (a follower of mammon) is like poison.
(Bilāwal M. V)

4. I have considered this spinach (*saag*) as milk and the whole night hath passed while singing the praises of the Lord.

II—Washing and Wiping Dust, Dirt, Rust and Stains

**1. If hand, foot and body become defiled,
By washing with water the dust is removed,
If the cloth is polluted by urine,
It is washed by applying soap.
If the intellect is defiled by sins,
It is washed by the Name (of the Lord). (Jupji)

2. What is the good of becoming dust, saith Kabir, that flies up and sticks to the body ?
The people of Hari must be such as all-pervading water. (Shalok Kabir)

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*੨. ਨਾਨਕ ਭੁਸ਼ਰੀਆ ਪ ਾਇਆ ਪਾਈਆ ਥਾਲੇ ਮਾਹਿ ।
ਜਿਨੀ ਗੁਰੂ ਮਨਾਇਆ ਰਜਿ ਰਜਿ ਸੋਈ ਖਾਹਿ । (ਵਾਰ ਮਾਰੂ ਮਹਲਾ ੫)

੩. ਸੰਤਨ ਕਾ ਦਾਨਾ ਰੂਖਾ ਸੋ ਸਰਬ ਨਿਧਾਨ ।
ਗ੍ਰਿਹਿ ਸਾਕਤ ਛਤੀਹ ਪ੍ਰਕਾਰ ਤੇ ਬਿਖੂ ਸਮਾਨ । (ਬਿਲਾਵਲ ਮ: ੫)

੪. ਖੀਰ ਸਮਾਨਿ ਸਾਗੁ ਮੈ ਪਾਇਆ ਗੁਨ ਗਾਵਤ ਰੈਨਿ ਬਿਹਾਨੀ ।
(ਮਾਰੂ ਕਬੀਰ)

**੧. ਭਰੀਐ ਹਥੁ ਪੈਰੁ ਤਨੁ ਦੇਹ । ਪਾਣੀ ਧੋਤੈ ਉਤਰਸੁ ਖੇਹ ।
ਮੂਤ ਪਲੀਤੀ ਕਪੜੁ ਹੋਇ । ਦੇ ਸਾਬੂਣੁ ਲਈਐ ਓਹੁ ਧੋਇ ।
ਭਰੀਐ ਮਤਿ ਪਾਪਾ ਕੈ ਸੰਗਿ । ਓਹੁ ਧੋਪੈ ਨਾਵੈ ਕੈ ਰੰਗਿ । (ਜਪੁਜੀ)

੨. ਖੇਹ ਹੂਈ ਤਉ ਕਿਆ ਭਇਆ ਸੋ ਉਡਿ ਲਾਗੈ ਅੰਗ ।
ਹਰਿ ਜਨ ਐਸਾ ਚਾਹੀਐ ਜਿਉ ਪਾਨੀ ਸਰਬੰਗ । (ਸ਼ਲੋਕ ਕਬੀਰ)

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*3. One should not keep company with a Sākat (follower of mammon), saith Kabir,
He should flee far from him; if a black vessel is touched, some stain is received. (Shalok Kabir)

4. This mind became filthy in previous births, it has become black;
If it is washed a hundred times, the black blanket does not get white. (Vār Soraṭhi M. III)

III—The Body and its Movements

**1. The mouth is not satiated with speaking, the ear is not satiated with hearing;
The eyes are not satiated with seeing, all these sense-organs are customers of one quality of things.
(Vār Mājh M. I Shalok M. II)

2. With these slender legs I have wandered over low grounds and hills, O Farid!
To-day my cup seems to be at a distance of hundreds of Kos (miles). (Shalok Farid)

3. Let me not sit at the gate of another, O Lord, saith Farid,
If thou wilt put me so, take my soul out of my body.
(Shalok Farid)

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*੧. ਕਬੀਰ ਸਾਕਤ ਸੰਗੁ ਨ ਕੀਜੀਐ ਦੂਰਹਿ ਜਾਈਐ ਭਾਗਿ।
ਬਾਸਨੁ ਕਾਰੋ ਪਰਸੀਐ ਤਉ ਕਛੂ ਲਾਗੈ ਦਾਗੁ। (ਸ਼ਲੋਕ ਕਬੀਰ)

੪. ਜਨਮ ਜਨਮ ਕੀ ਇਸੁ ਮਨ ਕਉ ਮਲੁ ਲਾਗੀ ਕਾਲਾ ਹੋਆ ਸਿਆਹੁ।
ਧੰਨਲੀ ਧੋਤੀ ਉਜਲੀ ਨ ਹੋਵਈ ਜੇ ਸਉ ਧੋਵਣਿ ਪਾਹੁ।
(ਵਾਰ ਸੋਰਠਿ ਮ: ੩)

**੧. ਆਖਣੁ ਆਖਿ ਨ ਰਜਿਆ ਸੁਨਣਿ ਨ ਰਜੇ ਕੰਨ।
ਅਖੀ ਦੇਖਿ ਨ ਰਜੀਆ ਗੁਣ ਗਾਹਕ ਇਕ ਵੰਨ।
(ਵਾਰ ਮਾਝ ਮ: ੧—ਸ਼ਲੋਕ ਮ: ੨)

੨. ਇਨੀ ਨਿਕੀ ਜੰਘੀਐ ਥਲ ਡੂਗਰ ਭਵਿਓਮਿ।
ਅਜੁ ਫਰੀਦੈ ਕੂਜੜਾ ਮੈ ਕੋਹਾ ਥੀਓਮਿ। (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਬਾਰ ਪਰਾਇਐ ਬੈਸਣਾ ਸਾਈ ਮੁਝੇ ਨ ਦੇਹਿ।
ਫਰੀਦਾ ਜੇ ਤੂ ਏਵੈ ਰਖਸੀ ਜੀਉ ਸਰੀਰਹੁ ਲੇਹਿ। (ਸ਼ਲੋਕ ਫਰੀਦ)

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*4. As a pair of pincers (with teeth) thirty or thirty-two in number, preserve within the tongue of flesh and blood ;

Does one think that something is subject to the pair of pincers of flesh ? Everything is subject to Hari.

So when men calumniate the saints, Hari protects the honour of his people. (Gauṛī Bairāgaṇ M. IV)

IV—Sleep and Dreams

**1. She who hath fallen asleep in her father's house, saith Nanak, know, that she is being ambushed out of season.

She hath lost the bundle of virtues and hath gone off, having bound together vices. (Srī Rāgā M. I)

2. Musk is distributed in the night, saith Farid, no portion is allotted to the sleeping ones.

Whcse eyes are drowsy, their union (with the Lord) is difficult. (Shalok Farid).

3. He came in the dream, but went away ; I wept with tears in my eyes.

I cannot come to you, O Love ! nor can I send anybody.

Come o ye fortunate sleep, so that I may see my Lord in thee. (Vadhans M. I.)

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*੪. ਜੈਸੇ ਕਾਤੀ ਤੀਸ ਬਤੀਸ ਹੈ ਵਿਚਿ ਰਾਖੈ ਰਸਨਾ ਮਾਸ ਰਤੁ ਕੇਰੀ ।
ਕੋਈ ਜਾਣਹੁ ਮਾਸ ਕਾਤੀ ਕੈ ਕਿਛੁ ਹਾਥਿ ਹੈ ਸਭ ਵਸਗਤਿ ਹੈ ਹਰਿ ਕੇਰੀ।
ਤਿਉ ਸੰਤ ਜਨਾ ਕੀ ਨਰ ਨਿੰਦਾ ਕਰਹਿ ਹਰਿ ਰਾਖੈ ਪੈਜ ਜਨ ਕੇਰੀ ।
(ਗਉੜੀ ਬੈਰਾਗਣਿ ਮਃ ੪)

**੧. ਨਾਨਕ ਸੁਤੀ ਪੋਈਐ ਜਾਣੁ ਵਿਰੁਤੀ ਸੰਨਿ ।
ਗੁਣਾਂ ਗਵਾਈ ਗੰਠੜੀ ਅਵਗਣ ਚਲੀ ਬੰਨਿ । (ਸ੍ਰਿਰੀ ਰਾਗੁ ਮਃ ੧)

੨. ਫਰੀਦਾ ਰਾਤਿ ਕਥੂਰੀ ਵੰਡੀਐ ਸੁਤਿਆ ਮਿਲੈ ਨ ਭਾਉ ।
ਜਿੰਨਾ ਨੈਣ ਨਿਦ੍ਰਾਵਲੇ ਤਿੰਨਾ ਮਿਲਣੁ ਕੁਆਉ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੩. ਸੁਪਨੈ ਆਇਆ ਭੀ ਗਇਆ ਮੈ ਜਲੁ ਭਰਿਆ ਰੋਇ ।
ਆਇ ਨ ਸਕਾ ਤੁਝ ਕਨਿ ਪਿਆਰੇ ਭੇਜਿ ਨ ਸਕਾ ਕੋਇ ।
ਆਉ ਸੁਭਾਗੀ ਨੀਦੜੀਏ ਮਤੁ ਸਹੁ ਦੇਖਾ ਸੋਇ । (ਵਡਹੰਸ ਮਃ ੧)

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*4. I got up in the dream. Why could not I catch the border of His shawl ?
I saw the beautiful Purusha seated and on seeing Him my mind was allured. (Phunhe M. V.)

V—Clothes and materials—Patching and mending

**1. We have to leave in the world the pleasing cloth of beauty. (Vār Āsā M. I.)

2. There are many patches in the quilt, but there is none in the soul, saith Farid. (Shalok Farid)

3. Ear-rings and necklaces worth lakhs of two-pice pieces,
The body on which they are worn becomes ashes.
(Vār Āsā M. I.)

4. People have knotted but failed miserably, but I have reached without a knot. (Soraṭhi Ravidas)

VI—Common Handicrafts.

†1. Having given up weaving and stretching, Kabir became delighted in the love of the feet of the Lord.
The low-caste became profound in virtues.
(Āsā Dhanna)

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*੪. ਸੁਪਨੈ ਊਭੀ ਭਈ ਗਹਿਓ ਕੀ ਨਾ ਅੰਚਲਾ ।
ਸੁੰਦਰ ਪੁਰਖ ਬਿਰਾਜਤ ਪੇਖ ਮਨੁ ਬੰਚਲਾ । (ਫੁਨਹੇ ਮ: ੫)

**੧. ਕਪੜੁ ਰੂਪੁ ਸੁਹਾਵਣਾ ਡਡਿ ਦੁਨੀਆ ਅੰਦਰਿ ਜਾਵਣਾ ।(ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਫਰੀਦਾ ਖਿੰਥੜਿ ਮੇਖਾ ਅਗਲੀਆ ਜਿੰਦ ਨਾ ਕਾਈ ਮੇਖ । (ਸ਼ਲੋਕ ਫਰੀਦ)

੩. ਲਖ ਟਕਿਆ ਕੇ ਮੁੰਦੜੇ ਲਖ ਟਕਿਆ ਕੇ ਹਾਰ ।
ਜਿਤੁ ਤਨਿ ਪਾਈਅਹਿ ਨਾਨਕਾ ਸੇ ਤਨ ਹੋਵਹਿ ਛਾਰ (ਵਾਰ ਆਸਾ ਮ: ੧)

੪. ਲੋਗੁ ਗੰਠਿ ਗੰਠਿ ਖਰਾ ਬਿਗੂਚਾ ।
ਹਉ ਬਿਨੁ ਗਾਂਠੇ ਜਾਇ ਪਹੂਚਾ । (ਸੋਰਠਿ ਰਵਿਦਾਸ)

†੧. ਬੁਨਨਾ ਤਨਨਾ ਤਿਆਗਿ ਕੈ ਪ੍ਰੀਤਿ ਚਰਨ ਕਬੀਰਾ ।
ਨੀਚ ਕਲਾ ਜੋਲਾਹਰਾ ਭਇਓ ਗੁਨੀਜ ਗਹੀਰਾ । (ਆਸਾ ਧੰਨਾ-ਮ: ੫)

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2. With dye-stuff I colour, a seem I sew ;
without the Name of Rām, I cannot live for a *ghari* (twenty-four minutes). (Āsā Namdeva).

3. The immediate neighbour of Namdev asks him : who hast built thy cottage ?
I shall give double the wages, tell me the whereabouts of the carpenter. (Sorathi Namdev)

4. The body is the anvil, mind is the iron,
it is red hot with five kinds of fires ;
It is covered with the coal of sins ; the mind
hath been burnt, and anxiety is the tongs.
(Mārū M.I.)

VII—The feel of substances, smooth, soft or sticky.

**1. Kaliyuga is hot and the Name of Hari is cool,
(Gaurī M. V.)

2. As the house may be filled with antimony, whoever goes into it becomes black. (Devagandhārī M. V.)

3. In the mud of affection my foot does not move ; we looked, they were submerged in it. (Āsā M. I.)

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*੨. ਰਾਂਗਨਿ ਰਾਂਗਉ ਸੀਵਨਿ ਸੀਵਉ ।
ਰਾਮ ਨਾਮ ਬਿਨੁ ਘਰੀ ਨਾ ਜੀਵਉ । (ਆਸਾ ਨਾਮਦੇਵ)

੩. ਪਾੜ ਪੜੋਸਣਿ ਪੂਛਿਲੇ ਨਾਮਾ ਕਾਪਹਿ ਛਾਨ ਛਵਾਈ ਹੋ ।
ਤੋਪੈ ਦੁਗਣੀ ਮਜੂਰੀ ਦੇਹਉ ਮੋਕਉ ਬੇਢੀ ਦੇਹੁ ਬਤਾਈ ਹੋ ।
(ਸੋਰਠਿ ਨਾਮਦੇਵ)

੪. ਕਾਇਆ ਆਰਣੁ ਮਨੁ ਵਿਚਿ ਲੋਹਾ ਪੰਚ ਅਗਨਿ ਤਿਤੁ ਲਾਗਿ ਰਹੀ ।
ਕੋਇਲੇ ਪਾਪ ਪੜੇ ਤਿਸੁ ਉਪਰਿ ਮਨੁ ਜਲਿਆ ਸੰਨੀ ਚਿੰਤ ਭਈ ।
(ਮਾਰੂ ਮਃ ੧)

**੧. ਕਲਿ ਤਾਤੀ ਠਾਂਢਾ ਹਰਿ ਨਾਉ । (ਗਉੜੀ ਮਃ ੫)

੨. ਜਿਉ ਕਾਜਰ ਭਰਿ ਮੰਦਰੁ ਰਾਖਿਓ ਜੋ ਪੈਸੇ ਕਾਲੂਖੀ ਰੇ । (ਆਸਾ ਮਃ ੧)

੩. ਪੰਕਜੁ ਮੋਹ ਪਗੁ ਨਹੀ ਚਾਲੈ ਹਮ ਦੇਖਾ ਤਹ ਡੂਬੀਅਲੇ । (ਆਸਾ ਮਃ ੧)

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*4. To some silk clothes are given, to someone a bedstead strung with tapes.
Someone hath not even the torn old quilt, someone hath a house of rice-straw. (Āsā Kabir).

VIII—Fire, candles and lamps.

**1. My lamp is the one Name, pain is thrown into it as oil;
By that light that pain is soaked up and falling in with Yama hath ceased. (Āsā M. I.)

2. The lamp burns and the darkness disappears. (Vār Sūhī M. I.)

3. There is fire within all vegetation, ghee within all milk;
His light is within all high and low, Madhva is within all hearts. (Soraṭhi M. V.)

4. The burning fire hath been extinguished, God Himself hath saved me.
He who hath created the world, saith Nanak, meditate on Him. (Vār Jaitsrī M. V.)

IX—Sickness and Medicines.

†1. Brahma, Vishnu and Shiva are all sick, the whole world is sick. (Bhairo M. I.)

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*੪. ਕਾਹੂ ਦੀਨੇ ਪਾਟ ਪਟੰਬਰ ਕਾਹੂ ਪਲਘ ਨਿਵਾਰਾ।
ਕਾਹੂ ਗਰੀ ਗੋਦਰੀ ਨਾਹੀ ਕਾਹੂ ਖਾਨ ਪਰਾਰਾ। (ਆਸਾ ਕਬੀਰ)

**੧. ਦੀਵਾ ਮੇਰਾ ਏਕੁ ਨਾਮੁ ਦੁਖੁ ਵਿਚਿ ਪਾਇਆ ਤੇਲੁ।
ਉਨਿ ਚਾਨਣਿ ਓਹੁ ਜੋਖਿਆ ਚੂਕਾ ਜਮ ਸਿਉ ਮੇਲ। (ਆਸਾ ਮਃ ੧)

੨. ਦੀਵਾ ਬਲੈ ਅੰਧੇਰਾ ਜਾਇ। (ਵਾਰ ਸੂਹੀ ਮਃ ੩—ਸ਼ਲੋਕ ਮਃ ੧)

੩. ਸਗਲ ਬਨਸਪਤ ਮਹਿ ਬੈਸੰਤਰੁ ਸਗਲ ਦੂਧ ਮਹਿ ਘੀਆ।
ਊਚ ਨੀਚ ਮਹਿ ਜੋਤਿ ਸਮਾਣੀ ਘਟਿ ਘਟਿ ਮਾਧਉ ਜੀਆ। (ਸੋਰਠਿ ਮਃ ੫)

੪. ਭਾਹਿ ਬਲੰਦੜੀ ਬੁਝਿ ਗਈ ਰਖੰਦੜੋ ਪ੍ਰਭੁ ਆਪਿ।
ਜਿਨਿ ਉਪਾਈ ਮੇਦਨੀ ਨਾਨਕ ਸੋ ਪ੍ਰਭੁ ਜਾਪਿ। (ਵਾਰ ਜੈਤਸਰੀ ਮਃ ੧)

†੧. ਰੋਗੀ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਸਰੁਦਾ ਰੋਗੀ ਸਗਲ ਸੰਸਾਰਾ। (ਭੈਰਉ ਮਃ ੧)

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*2. The human being was given the disease of ego.
The elephant was under the sway of the disease of lust.
The moth died miserably with the disease of sight.
The deer died with the disease of sound.
Whoever is seen is diseased.
Only my True Guru, the Yogi, is without the disease.
(Bhairo M. V.)

3. The world is diseased, the Name is the medicine, the filth sticks without Truth. (Dhannāsarī M. I.)

4. O Vaid (Doctor) ! thou art wise, diagnose the disease at first ;
find out such a medicine by which all the diseases may go away. (Vār Malār—M. II.)

X—Parents and children.

**1. As the child, according to his natural disposition, commits lakhs of faults.
The father instructs and slights but again hugs him with his bosom. (Soraṭhi M. V.)

2. As a mother having given birth to a son, nourishes him and keeps him within her sight ;

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*੨. ਹਉਮੈ ਰੋਗੁ ਮਾਨੁਖ ਕਉ ਦੀਨਾ । ਕਾਮ ਰੋਗਿ ਮੈਗਲੁ ਬਸਿ ਲੀਨਾ ।
ਦ੍ਰਿਸਟਿ ਰੋਗਿ ਪਰਿ ਮੂਏ ਪਤੰਗਾ । ਨਾਦ ਰੋਗਿ ਖਪਿ ਗਏ ਕੁਰੰਗਾ ।
ਜੋ ਜੋ ਦੀਸੈ ਸੋ ਸੋ ਰੋਗੀ । ਰੋਗ ਰਹਿਤ ਮੇਰਾ ਸਤਿਗੁਰੁ ਜੋਗੀ ।
(ਭੈਰਉ ਮਃ ੫)

੩. ਸੰਸਾਰੁ ਰੋਗੀ ਨਾਮੁ ਦਾਰੂ ਮੈਲੁ ਲਾਗੈ ਸਚ ਬਿਨਾ । (ਧਨਾਸਰੀ ਮਃ ੧)

੪. ਵੈਦਾ ਵੈਦੁ ਸੁਵੈਦ ਤੂ ਪਹਿਲਾਂ ਰੋਗੁ ਪਛਾਣੁ ।
ਔਸਧਾ ਦਾਰੂ ਲੋੜਿ ਲਹੁ ਜਿਤੁ ਵੰਞੈ ਰੋਗਾ ਘਾਣਿ।(ਵਾਰ ਮਲਾਰ-ਸ਼ਲੋਕ ਮਃ ੨)

**੧. ਜੈਸਾ ਬਾਲਕੁ ਭਾਇ ਸੁਭਾਈ ਲਖ ਅਪਰਾਧ ਕਮਾਵੈ ।
ਕਰਿ ਉਪਦੇਸੁ ਝਿੜਕੇ ਬਹੁ ਭਾਤੀ ਬਹੁੜਿ ਪਿਤਾ ਗਲਿ ਲਾਵੈ ।
(ਸੋਰਠਿ ਮਃ ੫)

੨. ਜਿਉ ਜਨਨੀ ਸੁਤੁ ਜਣਿ ਪਾਲਤੀ ਰਾਖੈ ਨਦਰਿ ਮਝਾਰਿ ।

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*And inside and outside of the house puts a morsel into his mouth, thumping him every moment out of love;

So the True Guru keeps the disciple out of affection and love to Hari. (Gauṛī Bairagaṇ M. IV)

3. The mother is delighted if her son eats.
The fish is delighted by bathing in the water.
The True Guru is delighted to put (the Name) in the mouth of his disciple. (Gauṛī Guārerī M. IV)

4. If the husband of a young woman dies,
She keeps the relation with the world through her sons. (Vār Mājh M. I.)

XI—Birth, death and marriage.

**1. A son was born, a devotee of Govind;
What was written by the Supreme Himself became manifest among all. (Āsā M. V.)

2. Life is the bride and death the bridegroom who will take her away in marriage. (Shalok Farid)

3. He rushed from Kabul with the marriage procession of sins and extracts charity by force. (Tilang M. I.)

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*ਅੰਤਰਿ ਬਾਹਰਿ ਮੁਖਿ ਦੇ ਗਿਰਾਸ ਖਿਨੁ ਖਿਨੁ ਪੋਚਾਰਿ।
ਤਿਉ ਸਤਿਗੁਰ ਗੁਰਸਿਖ ਰਾਖਤਾ ਹਰਿ ਪ੍ਰੀਤਿ ਪਿਆਰ।
(ਗਉੜੀ ਬੈਰਾਗਣਿ ਮਃ ੪)

੩. ਮਾਤਾ ਪ੍ਰੀਤਿ ਕਰੇ ਪੁਤੁ ਖਾਇ। ਮੀਨੇ ਪ੍ਰੀਤਿ ਭਈ ਜਲਿ ਨਾਇ।
ਸਤਿਗੁਰ ਪ੍ਰੀਤਿ ਗੁਰਸਿਖ ਮੁਖਿ ਪਾਇ। (ਗਉੜੀ ਗੁਆਰੇਰੀ ਮਃ ੪)

੪. ਗੋਰੀ ਸੇਤੀ ਤੁਟੈ ਭਤਾਰੁ। ਪੁਤੀ ਰੀਢ ਪਵੈ ਸੰਸਾਰ। (ਵਾਰ ਮਾਝ ਮਹਲਾ ੧)

**੧. ਜੰਮਿਆ ਪੂਤੁ ਭਗਤੁ ਗੋਵਿੰਦ ਕਾ।
ਪ੍ਰਗਟਿਆ ਸਭ ਮਹਿ ਲਿਖਿਆ ਧੁਰ ਕਾ। (ਆਸਾ ਮਹਲਾ ੫)

੨. ਜਿੰਦ ਵਹੁਟੀ ਮਰਣੁ ਵਰੁ ਲੈ ਜਾਸੀ ਪਰਣਾਇ। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੩. ਪਾਪ ਕੀ ਜੰਞ ਲੈ ਕਾਬਲਹੁ ਧਾਇਆ ਜੋਰੀ ਮੰਗੈ ਦਾਨੁ ਵੇ ਲਾਲੋ।
(ਤਿਲੰਗ ਮਃ ੧)

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*4. The wedding hath taken place, the disciple hath obtained Hari. (Srī Rāga M. IV)

Besides the above-mentioned two groups of images, there are a substantial number drawn from classes and types of men such as kings, courtiers, soldiers, beggars, thieves, prisoners, servants etc. e.g.

*1. Greediness and the sin are the king and his minister, the falsehood is the officer.
The lust is the lieutenant who is called and consulted; they all sit together and ruminate. (Vār Āsā M. I.)

2. The kings are like lions and their officers are like dogs.
They disturb the peaceful subjects. (Vār Malār M. I.)

3. Selected heroes fight in the battlefield, others run away. (Rāmkali Kabir).

4. The beggar asks for a gift, o Lord;
Mercifully give me thy Name. (Gaurī M. V.)

5. Nobody gives surety for a thief;
How can the action of a thief be good. (Dhanāsarī M. I.)

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*੪. ਵੀਆਹੁ ਹੋਆ ਮੇਰੇ ਬਾਬੁਲਾ ਗੁਰਮੁਖੇ ਹਰਿ ਪਾਇਆ ।
(ਸ੍ਰੀ ਰਾਗੁ ਮਃ ੪)

**੧. ਲਬੁ ਪਾਪੁ ਦੁਇ ਰਾਜਾ ਮਹਤਾ ਕੂੜੁ ਹੋਆ ਸਿਕਦਾਰੁ ।
ਕਾਮ ਨੇਬੁ ਸਦਿ ਪੁਛੀਐ ਬਹਿ ਬਹਿ ਕਰੇ ਬੀਚਾਰੁ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

੨. ਰਾਜੇ ਸੀਹ ਮੁਕਦਮ ਕੁਤੇ । ਜਾਇ ਜਗਾਇਨਿ ਬੈਠੇ ਸੁਤੇ ।
(ਵਾਰ ਮਲਾਰ ਮਃ ੧)

੩. ਦਾਗੇ ਹੋਇ ਸੁ ਰਨ ਮਹਿ ਜੂਝਹਿ ਬਿਨੁ ਦਾਗੇ ਭਗਿ ਜਾਈ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)

੪. ਜਾਚਕ ਜਨੁ ਜਾਚੈ ਪ੍ਰਭ ਦਾਨੁ ।
ਕਰਿ ਕਿਰਪਾ ਦੇਵਹੁ ਹਰਿਨਾਮੁ । (ਗਉੜੀ ਮਃ ੫)

੫. ਚੋਰ ਕੀ ਹਾਮਾ ਭਰੈ ਨ ਕੋਇ ।
ਚੋਰ ਕੀਆ ਚੰਗਾ ਕਿਉ ਹੋਇ । (ਧਨਾਸਰੀ ਮਃ ੧)

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*6. Those are His servants who fall into bondage for the sake of seeing Him. (Vār Āsā M. I.)

7. To the servant of Hari, the service of the Hari, is pleasing.
By understanding His Will, he obtains the highest honour. (Gauṛī M. V.)

8. The trumpet of the sky was sounded and the wounding blow was given at the right place ;
The warrior who is in the battlefield, it is opportune moment for him to fight.
He is recognised as a warrior who fights for the sake of his religion ;
He may die being cut bit by bit, but should never leave the battlefield. (Mārū Kabir-Shalok)

There are some images drawn from war, weapons, guns, explosives, from law and music, from art in general and from the theatre, from natural science and from proverbs and popular sayings :

I—War, weapons, guns, explosives.

**1. Humility is our mace
And to be the dust of the feet of all is our sword.
(Soraṭhi M. V.)

2. The door-planks are of lust, the gate-keepers of grief and comfort and the gate is of virtue and vice.

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*੬. ਦੇ ਸੋ ਜਿ ਪਵਹਿ ਵਿਚਿ ਬੰਦੀ ਵੇਖਣ ਕਉ ਦੀਦਾਰੁ ।
(ਵਾਰ ਆਸਾ ਮਃ ੧)

੭. ਸੇਵਕ ਕਉ ਸੇਵਾ ਬਨਿ ਆਈ । ਹੁਕਮੁ ਬੂਝਿ ਪਰਮ ਪਦੁ ਪਾਈ ।
(ਵਾਰ ਆਸਾ ਮਃ ੧)

੮. ਗਗਨ ਦਮਾਮਾ ਬਾਜਿਓ ਪਰਿਓ ਨੀਸਾਨੈ ਘਾਉ ।
ਖੇਤੁ ਜੋ ਮਾਂਡਿਓ ਸੂਰਮਾ ਅਬ ਜੂਝਨ ਕੋ ਦਾਉ ।
ਸੂਰਾ ਸੋ ਪਹਿਚਾਨੀਐ ਜੁ ਲਰੈ ਦੀਨ ਕੇ ਹੇਤ ।
ਪੁਰਜਾ ਪੁਰਜਾ ਕਟਿ ਮਰੈ ਕਬਹੂ ਨ ਛਾਡੈ ਖੇਤੁ । (ਮਾਰੂ ਕਬੀਰ–ਸ਼ਲੋਕ)

**੧. ਗਰੀਬੀ ਗਦਾ ਹਮਾਰੀ । ਖੰਨਾ ਸਗਲ ਰੇਨੁ ਛਾਰੀ । (ਸੋਰਠਿ ਮਃ ੫)

੨. ਕਾਮ ਕਿਵਾਰੀ ਦੁਖੁ ਸੁਖੁ ਦਰਵਾਨੀ ਪਾਪੁ ਪੁੰਨੁ ਦਰਵਾਜਾ ।

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*Anger is the minister and a great warrior, there the mind is the rebel king.
There is the armour of pleasure, the helmet of affection and the ready bow of evil-mindedness,
The arrows of desire remained in the quiver of the heart, the castle could not be seized like this.
The match of love and the explosive of contemplation were used and the shell of knowledge was fired.
The divine fire was lit up steadily and the victory was attained with one blow.
With the weapons of truth and contentment, I began the war and broke the planks of the door.
With the graces of the company of saints and the Guru, I caught the king of the castle. (Bhairo Kabir)

3. There are lakhs of acts of heroism in war, and the life is lost in the battle. (Vār Āsā M. I.)

4. Those discharged the matchlocks, these provoked the elephants. (Āsā M. I.)

II—Law.

**1. There is true justice and decision ;
There the master and the servant are at par.
(Sorathi M. V.)

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*ਕ੍ਰੋਧ ਪ੍ਰਧਾਨੁ ਮਹਾ ਬਡ ਦੁੰਦਰ ਤਹ ਮਨੁ ਮਾਵਾਸੀ ਰਾਜਾ ।
ਸਵਾਦ ਸਨਾਹ ਦੋਖ ਮਮਤਾ ਕੋ ਕੁਬੁਧਿ ਕਮਾਨ ਚਢਾਈ ।
ਤਿਸਨਾ ਤੀਰ ਰਹੇ ਘਟ ਭੀਤਰ ਇਉ ਗਢੁ ਲੀਓ ਨ ਜਾਈ ।
ਪ੍ਰੇਮ ਪਲੀਤਾ ਸੁਰਤਿ ਹਵਾਈ ਗੋਲਾ ਗਿਆਨੁ ਚਲਾਇਆ ।
ਬ੍ਰਹਮ ਅਗਨਿ ਸਹਜੇ ਪਰਜਾਲੀ ਏਕਹਿ ਚੋਟ ਸਿਝਾਇਆ ।
ਸਤੁ ਸੰਤੋਖ ਲੈ ਲਰਨੇ ਲਾਗਾ ਤੋਰੇ ਦੋਇ ਦਰਵਾਜਾ ।
ਸਾਧ ਸੰਗਤਿ ਅਰੁ ਗੁਰ ਕੀ ਕ੍ਰਿਪਾ ਤੇ ਪਕਰਿਓ ਗਢ ਕੋ ਰਾਜਾ ।
(ਭੈਰਉ ਕਬੀਰ)

੩. ਲਖ ਸੂਰਤਣ ਸੰਗਰਾਮ ਰਣ ਮਹਿ ਛੁਟਹਿ ਪਰਾਣ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

੪. ਓਨੀ ਤੁਪਕ ਤਾਣਿ ਚਲਾਈ ਓਨੀ ਹਸਤਿ ਚਿੜਾਈ । (ਆਸਾ ਮਃ ੧)

**੧. ਤਹ ਸਾਚ ਨਿਆਇ ਨਿਬੇਰਾ । ਊਹਾ ਸਮ ਠਾਕੁਰੁ ਸਮ ਚੇਰਾ ।
(ਸੋਰਠਿ ਮਃ ੫)

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*2. Justice is not administered by mere words, whoever eats poison, dies instantly.
Behold, o brother ! the true justice of the Creator : as one acts, so he receives. (Vār Gauṛī M. IV.)

III—Music

**1. Thy man dances and sings thy excellences.
The rebeck, tambourine, cymbal and string of toe-bells emit an unbeaten sound. (Āsā M. V.)

2. The elephant is the Rababi (musician), the ox the timbrel, the crow beats the cymbal.
Having put on short breeches, the donkey dances, the male buffalo causes the devotion to be made. (Āsā Kabir)

IV—Art in General

†1. Chachcha : A great picture has been made ;
Leave the picture and think of the painter.
(Gauṛi Pūrbi Bāwan Akhrī Kabir)

2. The painter's studio, beautiful garden and house—nothing goes with (the person) at the time of death.
(Gūjrī M. V.)

V—Theatre

††1. Riding on a horse swift like wind and on an elephant,
Also having perfume of sandalwood, a bed and a beautiful woman ;

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*੨. ਗਲਾ ਉਪਰਿ ਤਪਾਵਸੁ ਨ ਹੋਈ ਵਿਸੁ ਖਾਧੀ ਤਤਕਾਲ ਮਰਿ ਜਾਏ ।
ਭਾਈ ਵੇਖਹੁ ਨਿਆਉ ਸਚੁ ਕਰਤੇ ਕਾ ਜੇਹਾ ਕੋਈ ਕਰੇ ਤੇਹਾ ਕੋਈ ਪਾਏ ।
(ਵਾਰ ਗਉੜੀ ਮਃ ੪)

**੧. ਤੇਰਾ ਜਨੁ ਨਿਰਤਿ ਕਰੇ ਗੁਣ ਗਾਵੈ ।
ਰਬਾਬੁ ਪਖਾਵਜ ਤਾਲ ਘੁੰਘਰੂ ਅਨਹਦ ਸਬਦੁ ਵਜਾਵੈ । (ਆਸਾ ਮਃ ੫)

੨. ਫੀਲੁ ਰਬਾਬੀ ਬਲਦੁ ਪਖਾਵਜ ਕਊਆ ਤਾਲ ਬਜਾਵੈ ।
ਪਹਿਰਿ ਚੋਲਨਾ ਗਦਹਾ ਨਾਚੈ ਭੈਸਾ ਭਗਤਿ ਕਰਾਵੈ । (ਆਸਾ ਕਬੀਰ)

†੧. ਚਚਾ ਰਚਿਤ ਚਿਤ੍ਰ ਹੈ ਭਾਰੀ । ਤਜਿ ਚਿਤ੍ਰੈ ਚੇਤਹੁ ਚਿਤਕਾਰੀ ।
(ਗਉੜੀ ਪੂਰਬੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ ਜੀਉ ਕੀ)

੨. ਚਿਤ੍ਰਸਾਲ ਸੁੰਦਰ ਬਾਗ ਮੰਦਰ ਸੰਗਿ ਨ ਕਛੂ ਜਾਇਆ । (ਗੂਜਰੀ ਮਃ ੫)

††੧. ਅਸੁ ਪਵਨ ਹਸਤਿ ਅਸਵਾਰੀ । ਚੋਆ ਚੰਦਨੁ ਸੇਜ ਸੁੰਦਰਿ ਨਾਰੀ ।

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*The singing of actors and dances in the arena;
In all this the mind receives no satisfaction.
(Gauṛi Guārerī M. V.)

2. The world is a play, O Kabir ! throw the dice with care. (Āsā Kabir)

VI—Natural Science

**1. In fear is the sun, in fear is the moon.
They go crores of Kos (miles) without an end.
(Vār Āsā M. I.)

2. There are lakhs of nether regions and lakhs of heavens.
(Jupjī)

3. Flying-flying a hundred kos (miles), the (crane) comes leaving behind its young ones.
Who feeds them, who nourishes them ? It remembers them in mind. (Āsā M. V.)

4. The water cannot stay in the clay-built cup;
The soul moves out and the body withers away.
(Sūhi Kabir)

5. The sun is the same, the seasons are many.
Many are the garbs of the creator, saith Nanak.
(Asā M. I.)

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*ਨਟ ਨਾਰਿਕ ਆਖਾਰੇ ਗਾਇਆ । ਤਾ ਮਹਿ ਮਨਿ ਸੰਤੋਖੁ ਨ ਪਾਇਆ ।
(ਗਉੜੀ ਗੁਆਰੇਰੀ ਮਃ ੫)

੨. ਬਾਜੀਗਰੀ ਸੰਸਾਰ ਕਬੀਰਾ ਚੇਤਿ ਢਾਲਿ ਪਾਸਾ । (ਆਸਾ ਕਬੀਰ)

**੧. ਭੈ ਵਿਚਿ ਸੂਰਜ ਭੈ ਵਿਚਿ ਚੰਦੁ । ਕੋਹ ਕਰੋੜੀ ਚਲਤ ਨ ਅੰਤੁ ।
(ਵਾਰ ਆਸਾ ਮਃ ੧)

੨. ਪਾਤਾਲਾ ਪਾਤਾਲ ਲਖ ਆਗਾਸਾ ਆਗਾਸ । (ਜਪੁਜੀ)

੩. ਊਡੈ ਊਡਿ ਆਵੈ ਸੈ ਕੋਸਾ ਤਿਸੁ ਪਾਛੈ ਬਚਰੇ ਛਰਿਆ ।
ਤਿਨ ਕਵੁਣ ਖਲਾਵੈ ਕਵਣੁ ਚੁਗਾਵੈ ਮਨ ਮਹਿ ਸਿਮਰਨੁ ਕਰਿਆ ।
(ਗੂਜਰੀ ਮਃ ੫)

੪. ਕਾਚੇ ਕਰਵੇ ਰਹੈ ਨ ਪਾਨੀ ।
ਹੰਸੁ ਚਲਿਆ ਕਾਇਆ ਕੁਮਲਾਨੀ । (ਸੂਹੀ ਕਬੀਰ)

੫. ਸੂਰਜੁ ਏਕੋ ਰੁਤਿ ਅਨੇਕ । ਨਾਨਕ ਕਰਤੇ ਕੇ ਕੇਤੇ ਵੇਸ । (ਆਸਾ ਮਹਲਾ ੧)

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VII—Proverbs and Popular Sayings

*1. They themselves do not give a draughtful of water. They censure him by whom the Ganges is brought down. (Gauri Chetī Kabir)

2. What one sows, that he will reap from the field of his own works. (Mājh M. V.)

3. For the sake of bread they clap their hands. (Vār Āsā M. I)

4. One's own work is arranged by himself with his own hands. (Vār Āsa M. I.)

5. Whatever belongs to others is like swine to that one (Muslim) and cow to that one (Hindu). (Vār Mājh M. I.)

But whereas Shakespeare talks of worldly wisdom, the Saint-poets sing on the spiritual plane. We find in *Adi Granth* the praises of God, Satguru and the Name. The attributes appended to them are conveyed in metaphorical language. God is described as *Sagal-Sukh-Sāgar* (the ocean of all comforts), *Gun-Nidhān* (Treasure-house of qualities), *Sūtradhār* (manager), *Chitrakār* (painter), *Rājā, Pātshah, Narind* (king), *Nāik* (hero), *Bhartā* (husband), *Mātā Pitā* (Parents), *Mālī* (gardener), *Dhanī* (money lender), *mittar* (friend), *Bāzigar* (juggler), *Sarb-Jot* (All light), *Jogī* (Yogi), *Bhogī* (consumer), *Kamal Nain* (of lotus eyes), *Banwārī* (Krishna), *Pandit* (erudite), *Sundar* (beautiful) etc.

Satguru is described as *Samundar* (sea), *Sarāf* (jeweller), *Sāhu* (moneylender), *Sakhī* (bountiful), *Sūrvīr*

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*੧. ਆਪਿ ਨ ਦੇਹਿ ਚੁਰੂ ਭਰ ਪਾਨੀ ।
ਤਿਹ ਨਿੰਦਹਿ ਜਿਹ ਗੰਗਾ ਆਨੀ । (ਗਉੜੀ ਚੇਤੀ ਕਬੀਰ)

੨. ਜੇਹਾ ਬੀਜੈ ਸੋ ਲੁਣੈ ਕਰਮਾ ਸੰਦੜਾ ਖੇਤੁ । (ਮਾਝ ਮਃ ੫)

੩. ਰੋਟੀਆਂ ਕਾਰਣਿ ਪੂਰਹਿ ਤਾਲ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

੪. ਆਪਣ ਹਥੀ ਆਪਣਾ ਆਪੇ ਹੀ ਕਾਜੁ ਸਵਾਰੀਐ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

੫. ਹਕੁ ਪਰਾਇਆ ਨਾਨਕਾ ਉਸੁ ਸੂਅਰ ਉਸੁ ਗਾਇ । (ਵਾਰ ਮਾਝ ਮਃ ੧)

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(warrior), *Kunjī-Bardār* (the keeper of keys), *Khevat* (sailor), *Tīrtha* (holy place), *Dariyāo* (river), *Pāndhā* (teacher), *Pāras* (philosopher's stone), *Phīlwān* (driver of an elephant), *Bohitha* (ship), *Mansarovar* (the lake), *Rahbar* (guide), *Vicholā* (agent), *Vaid* (Doctor), *Hivai Ghar* (the house of snow), *chānan tehu loe* (the light of three worlds) etc.

The Name is described as *Dhan* (wealth), *Amrit* (nectar), *Udak* (water) etc.

Maya is like a *Sarpanī* (serpent), *Mīthā* (sugar), Jāl (net) etc. The mind is like an elephant (Maigal), falcon (Bāshā), child (Bālak) etc. The body is like a mare (Tejan). a vessel (Matkī), a temple (Deval). The being is a mouse and Yama a He-cat ; the being is a sparrow and Yama a falcon.

Thus we see the vastness of the range over which the imagination of the Saint-poets hovers. The images have either been taken from the personal experience or from the heritage. The personal experience gives us an insight into the travels of the saint. Guru Nanak travelled far and wide over the earth. He delved deep into the spiritual domain. Therefore his images are from a larger sphere, from the physical plane to the spiritual plane, from an ant to an elephant, from the earth to the sky, from the sky to the nether regions, from a petty farmer to a king, from a poor man to a wealthy merchant, from an ordinary Hindu or Muslim to a Qazi or Brahman. His historical images and mythological allusions are interesting. His poetry contains most beautiful pieces of imagery *e.g.* in *Jup Jī*, *Āsā Kī Vār*, *Bārā Māha Tukhārī*, *Sodar*, *Ārtī* and hymns sung in connection with the invasion of Babar. The vastness of his experience gave his poetry the vastness of imagery.

Kabir and Namdeva travelled within the country. They met the saints of the different parts of the country and held discussions with them. Kabir, being a member of

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a Muslim family knew the Muslim way of life, but being a disciple of Ramananda, he knew well the Hindu religious practices, and also Hindu mythology. Namdeva was brought up in different circumstances. He was a Vaishnava devotee in the beginning. Both Kabir and Namdeva were persecuted by the Muslim rulers of the times. Both were low-caste people. Kabir was a weaver and Namdeva a calico-printer. With this background in the lives, they wrote poetry depicting imagery drawn from their personal experience. Their images were mostly domestic. Whereas Kabir seems to be well-versed in Yoga and its diction, Namdeva has the background of Vaishnavism. He gives imagery from Vaishnava practices and mythology.

Out of other saints whose hymns are included in *Adi Granth* Farid is worthy of note. He passed part of his life in wanderings in jungles and deep devotion. He was a great Muslim preacher. Therefore the images in his poetry are mostly from his personal experience, firstly as a devout Muslim and secondly as a wanderer in the countryside. He talks of jungle, hills, birds, river and its bank, mosque, prayer, hell etc.

Guru Arjun did not travel like Guru Nanak. In his time a Sikh centre was established and many people and saints came to see him at his place. Sufi divines like Mian Mir frequently visited him. Many bards came to him. He held discussions with these saints and divines. He also studied the holy books of the Hindus minutely.[1] Therefore his imagery was mostly derived from the studies or discussions. Some of his hymns are of historical interest and contain images from his personal experience.[2]

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1. ਬਹੁ ਸਾਸਤ੍ਰ ਬਹੁ ਸਿਮ੍ਰਿਤੀ ਪੇਖੇ ਸਰਬ ਢਢੋਲਿ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
2. ੧. ਸਤਿਗੁਰ ਸਾਚੇ ਦੀਆ ਭੇਜਿ । ਚਿਰੁ ਜੀਵਨੁ ਉਪਜਿਆ ਸੰਜੋਗਿ । (ਆਸਾ ਮਃ ੫)
   ੨. ਮਹਜਰੁ ਝੂਠਾ ਕੀਤੋਨੁ ਆਪਿ । ਪਾਪੀ ਕਉ ਲਾਗਾ ਸੰਤਾਪੁ । (ਗਉੜੀ ਮਃ ੫)
   ੩. ਸੁਲਹੀ ਤੇ ਨਾਰਾਇਣ ਰਾਖੁ । ਸੁਲਹੀ ਕਾ ਹਾਥੁ ਕਹੀ ਨ ਪਹੂਚੈ ਸੁਲਹੀ ਹੋਇ ਮੂਆ ਨਾਪਾਕ । (ਬਿਲਾਵਲੁ ਮਃ ੫)

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The second and the ninth Gurus wrote a very small number of verses. The imagery found in the verses of the third and fourth Gurus is mostly domestic and derived from personal experience. The Gurus considered themselves as the wives of God. The word 'Mahla' means wife, which is written on nearly all the hymns of the Gurus.[3] The Gurus considered every man or woman as the wife of the Lord.[4] There are many hymns in *Adi Granth* which are either written in exuberance of love and are a supplication for the unison with the Lord or describe the pangs of separation or they are just descriptions of good wives and bad wives.

The Saint-poets of *Adi Granth* have clothed the spiritual experiences in the imagery derived from both indoor and outdoor life :

*1. The ray spread, the lotus filled with sap blossomed ; the sun was absorbed in the house of the moon.

(Prabhātī M. I.)

2. The seven occeans are full of pure water, the boat is caused to sail in the opposite direction.

(Prabhātī M. I.)

3. The tenth door is unreachable and immeasurable. It is the residence of Supreme Purusha.
There is a shop above and above the shop there is a container in which there is a purse. (Benī Rāmkalī)

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3. The meaning of word *Mahla* bas also been given as *Mohalla* (street) and *body*, but the meaning *wife* suits it most.

4. ਠਾਕੁਰੁ ਏਹੁ ਸਥਾਈ ਨਾਹਿ । (ਰਾਮਕਲੀ ਮਃ ੧ ਦਖਣੀ ਓਅੰਕਾਰੁ)

*੧. ਪਸਹੀ ਕਿਰਣਿ ਰਸਿ ਕਮਲ ਬਿਗਾਸੇ ਸਸਿ ਘਰਿ ਸੂਰੁ ਸਮਾਇਆ ।

(ਪ੍ਰਭਾਤੀ ਮਃ ੧)

੨. ਸਾਇਰ ਸਪਤ ਭਰੇ ਜਲ ਨਿਰਮਲਿ ਉਲਟੀ ਨਾਵ ਤਰਾਵੈ ।

(ਪ੍ਰਭਾਤੀ ਮਃ ੧)

੩. ਦਸਮ ਦੁਆਰਾ ਅਗਮ ਅਪਾਰਾ ਪਰਮ ਪੁਰਖ ਕੀ ਘਾਟੀ ।
ਊਪਰਿ ਹਾਟੁ ਹਾਟ ਪਰਿ ਆਲਾ ਆਲੇ ਭੀਤਰਿ ਥਾਤੀ । (ਬੇਣੀ ਰਾਮਕਲੀ)

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*4. As long as the lion lives in the forest.
The forest does not bear flowers.
When the enemy of the lion devours him,
The whole forest fructifies. (Bhairo Kabir)

5. How to seize the beauiful castle.
With twofold walls and threefold moat ?
(Bhairo Kabir)

6. The donkey grazes the green young blade of corn.
(Gaurī Kabir)

7. An incessant line of descending pure fluid drops and the mind is pleased with this sap. (Rāmkalī Kabir)

8. Now I have ascended the throne, the *Chatrik* hath obtained water. (Rāmakalī Kabir)

9. A wave of water, froth and bubble are not separate from water. (Āsā Namdeva)

10. If anyone contemplates about the reality,
There was rain without the cloud. (Sorathi Namdeva)

11. Begumpur (A city without grief) is the name of the city.

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*੪. ਜਬ ਲਗ ਸਿੰਘ ਰਹੈ ਬਨ ਮਾਹਿ । ਤਬ ਲਗ ਬਨ ਫੂਲੈ ਹੀ ਨਾਹਿ ।
ਜਬ ਹੀ ਸਿਆਰੁ ਸਿੰਘ ਕਉ ਖਾਇ । ਫੂਲਿ ਰਹੀ ਸਗਲੀ ਬਨਰਾਇ ।
(ਭੈਰਉ ਕਬੀਰ)

੫. ਕਿਉ ਲੀਜੈ ਗਢੁ ਬੰਕਾ ਭਾਈ । ਦੋਵਰ ਕੋਟ ਅਰੁ ਤੇਵਰ ਖਾਈ ।
(ਭੈਰਉ ਕਬੀਰ)

੬. ਹਰੀ ਅੰਗੂਰੀ ਗਦਹਾ ਚਰੈ । (ਗਉੜੀ ਕਬੀਰ)

੭. ਨਿਝਰ ਧਾਰ ਚੁਐ ਅਤਿ ਨਿਰਮਲ ਇਹ ਰਸ ਮਨੂਆ ਰਾਤੋ ਰੇ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)

੮. ਅਬ ਤਉ ਜਾਇ ਚਢੇ ਸਿੰਘਾਸਨਿ ਮਿਲੈ ਹੈ ਸਾਰਿੰਗ ਪਾਨੀ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)

੯. ਜਲ ਤਰੰਗ ਅਰੁ ਫੇਨ ਬੁਦਬੁਦਾ ਜਲ ਤੇ ਭਿੰਨ ਨ ਹੋਈ । (ਆਸਾ ਨਾਮਦੇਵ)

੧੦. ਬਾਦਲ ਬਿਨੁ ਬਰਖਾ ਹੋਈ । ਜਉ ਤਤੁ ਬਿਚਾਰੈ ਕੋਈ । (ਸੋਰਠਿ ਨਾਮਦੇਵ)

੧੧. ਬੇਗਮਪੁਰਾ ਸਹਰ ਕੋ ਨਾਉ । ਦੂਖੁ ਅੰਦੋਹੁ ਨਹੀ ਤਿਹਿ ਨਾਉ ।

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*Pain and anguish are not in that place.
There is no anxiety, no tribute on property.
There is no fear and no sin, no dread and no decline.
(Gauṛī Ravidas)

From a close study of the images given above, we see that whereas there are perceptual experiences of the poets, there are several sensational experiences as well. It is not necessary that all imagery is visual only. The image may exist as a description and also as a metaphor e.g.

*1. The Amavas (dark night) of falsehood is there and the moon of truth is not seen anywhere.
(Vār Mājh M. I)

Besides Simile and metaphor, an image may be presented through analogy and comparison. Some examples may have been noticed above. A few examples are being given below :

Analogy :

**1. As the *Chatrik* cries without rain-water, its thirst is not extinguished without the water.
The disciple obtains water and gets comfort steadily and is revitalised spontaneously. (Soraṭhi M. IV)

2. As the fish dies without water, similarly the disciple dies without the Name. (Soraṭhi M. IV)

3. As a bubble is produced from the water and disappears continually.

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*ਨਾ ਤਸਵੀਸ ਖਿਰਾਸ ਨ ਮਾਲੁ । ਖਉਫੁ ਨ ਖਤਾ ਨ ਤਰਸ ਜਵਾਲ ।
(ਗਉੜੀ ਰਵਿਦਾਸ)

*੧. ਕੂੜੁ ਅਮਾਵਸ ਸਚੁ ਚੰ ਮਾ ਦੀਸੈ ਨਾਹੀ ਕਹ ਚੜਿਆ । (ਵਾਰ ਮਾਝ ਮ: ੧)

**੧. ਜਿਉ ਚਾਤ੍ਰਿਕ ਜਲ ਬਿਨੁ ਬਿਲਲਾਵੈ ਬਿਨੁ ਜਲ ਪਿਆਸ ਨ ਜਾਈ ।
ਗੁਰਮੁਖਿ ਜਲੁ ਪਾਵੈ ਸੁਖ ਸਹਜੇ ਹਰਿਆ ਭਾਇ ਸੁਭਾਈ । (ਸੋਰਠਿ ਮ: ੪)

੨. ਜਿਉ ਮਛੁਲੀ ਬਿਨੁ ਨੀਰੈ ਬਿਨਸੈ ਤਿਉ ਨਾਮੇ ਬਿਨੁ ਮਰਿ ਜਾਈ ।
(ਸੋਰਠਿ ਮ: ੪)

੩. ਜੈਸੇ ਜਲ ਤੇ ਬੁਦਬੁਦਾ ਉਪਜੇ ਬਿਨਸੈ ਨੀਤ ।

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*The world is created like that, o friend ! saith Nanak.
(Shalok M. IX)

4. The life of Sākat (follower of mammon) passes uselessly,
As the mouse nibbles and wastes the maunds of paper, to the fool they are of no use. (Dhanāsarī M. V)

5. As the earthen vase is attached to the rope of the Persian wheel ; one becomes empty and the other is again filled.
similarly such is the play of the Lord, such is his greatness. (Prabhātī M. I)

Comparisons :

*1. As is the dream of the night, so is this world.
(Bilāwal M. V)

2. As is the company of the snake, so is the house of another. (Āsā M. V)

3. As an amorous person loves the wife of another.
So is the love of Nama (Namdeva) for Murari.
(Gaŭn ḍNamdeva)

4. Like a cowherd in a meadow—in such a state is the world. (Āsā M. I)

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*ਜਗ ਰਚਨਾ ਤੈਸੇ ਰਚੀ ਕਹੁ ਨਾਨਕ ਸੁਨ ਮੀਤ । (ਸਲੋਕ ਮਃ ੯)

੪. ਸਾਕਤ ਕੀ ਆਵਰਦਾ ਜਾਇ ਬਿਖਾਰੀ ।
ਜੈਸੇ ਕਾਗਦ ਕੇ ਭਾਰ ਮੂਸਾ ਟੂਕਿ ਗਵਾਵਤ ਕਾਮਿ ਨਹੀ ਗਾਵਾਰੀ ।
(ਧਨਾਸਰੀ ਮਃ ੫)

੫. ਜੈਸੇ ਹਰਹਟ ਕੀ ਮਾਲ ਟਿੰਡ ਲਗਤ ਹੈ ਇਕ ਸਖਨੀ ਹੋਰ ਫੇਰ ਭਰੀਅਤ ਹੈ ।
ਤੈਸੋ ਹੀ ਇਹ ਖੇਲੁ ਖਸਮ ਕਾ ਜਿਉ ਉਸ ਕੀ ਵਡਿਆਈ ।
(ਪ੍ਰਭਾਤੀ ਮਃ ੧)

*੧. ਜੈਸੇ ਸੁਪਨਾ ਰੈਨ ਕਾ ਤੈਸਾ ਇਹ ਸੰਸਾਰ । (ਬਿਲਾਵਲੁ ਮਃ ੫)

੨. ਜੈਸਾ ਸੰਗ ਬਿਸੀਅਰ ਜਿਉ ਹੈ ਰੇ ਤੈਸੇ ਹੀ ਇਹ ਪਰਗ੍ਰਿਹ ।
(ਆਸਾ ਮਃ ੫)

੩. ਜੈਸੇ ਬਿਖੈ ਹੋਤ ਪਰ ਨਾਰੀ । ਤੈਸੀ ਨਾਮੇ ਪ੍ਰੀਤ ਮੁਰਾਰੀ । (ਗੌਂਡ ਨਾਮਦੇਵ)

੪. ਜੈਸੇ ਗੋਇਲ ਗੋਇਲੀ ਤੈਸੇ ਸੰਸਾਰਾ । (ਆਸਾ ਮਃ ੧)

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*5. As the staff is in the hand of a blind person, so is to us the Name of Hari. (Āsā M. I)

Sometimes in poetry an idea is presented by a visible sign which is known as a symbol. The symbol stands for and represents something else. "Religious symbols are based on some intrinsic relation between 'sign' and thing 'signified', metonymic or metaphoric".[1] e.g.

**1. You do not believe what the *four* say,
The *six* also say the same thing,
All the *eighteen* also speak the same thing,
but the Yogi has not known the secret.
(Rāmkalī M. V)

2. The thieves cannot steal this wealth, nor the ruffian can take it away. (Vār Gūjrī M. III)

3. The *Dohāganī* (ill-fated woman) misled by delusions does not attain the bosom of the beloved.
(Srī Raga M. I)

4. Thou hearest not at all the intelligence with thine ears, o young woman !
Forthwith thou wilt come to thy father-in-law's house, thou wilt not remain always in thy father's house. (Sri Raga M. I)

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*੫. ਜਿਉ ਅੰਧੁਲੈ ਹਥਿ ਟੋਹਣੀ ਹਰਿਨਾਮ ਹਮਾਰੈ। (ਆਸਾ ਮਃ ੧)

1. Theory of Literature by Welleck and Warren.

**੧. ਚਾਰਿ ਪੁਕਾਰਹਿ ਨ ਤੂ ਮਾਨਹਿ । ਖਟੁ ਭੀ ਏਕਾ ਬਾਤ ਵਖਾਨਹਿ ।
ਦਸ ਅਸਟੀ ਮਿਲਿ ਏਕੋ ਕਹਿਆ । ਤਾ ਭੀ ਜੋਗੀ ਭੇਦੁ ਨ ਲਹਿਆ ।
(ਰਾਮਕਲੀ ਮਃ ੫)

੨. ਇਸੁ ਧਨ ਕਉ ਤਸਕਰੁ ਜੋਹਿ ਨ ਸਕਈ ਨਾ ਓਚਕਾ ਲੈ ਜਾਇ ।
(ਵਾਰ ਗੂਜਰੀ ਮਃ ੩)

੩. ਭਰਮਿ ਭੁਲੀ ਡੋਹਾਗਣੀ ਨਾ ਪਿਰ ਅੰਕਿ ਸਮਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੪. ਕੀ ਨ ਸੁਣੇਹੀ ਗੋਰੀਏ ਆਪਣ ਕੰਨੀ ਜੋਇ ।
ਲਗੀ ਆਵਹਿ ਸਾਹੁਰੈ ਨਿਤ ਨ ਪੇਈਆ ਹੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

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*5. Keep the ten women away from the impious ways. (Mārū M. V)

6. The colour of *Kusumbha* is temporary, it lasts merely for four days. (Sūhī M. I)

7. Your one Name is of *Majith* colour, my shirt is dyed in it, o ever-ecstatic Lord ! (Sūhī M. I)

8. Go and ask the *Sohāganī* (favoured woman), how can we obtain the Lord ? (Tilang M. I)

9. Sitting among geese the crane does not become (a goose). He always sits and watches for the fish. (Vāṛ Rāmkalī M. V)

The words *Chār* (four), *Khaṭ* (six), *Das Aṣṭī* (Eighteen), *Dhan* (wealth), *Taskar* (thief), *Dohāgaṇī* (ill-fated woman), *Sāhure* (father-in-law's house), *Peīe* (father's house), *Aurāt* (women), *Kasumbha* (a tree from which a colour of temporary nature is formed), *Majithrā* (known as Majiṭh which is a plant from the roots of which a colour of permanent nature is formed), *Sohāgaṇī* (the woman loved by her husband), *Haṁsa* (goose) and *Bag* (or Baglā i.e. crane) are used for Vedas, Shastras, Puranas, the Name, the evils, fleshly-minded person, the next world, this world, senses (and sense-organs), maya, the Name, the disciple, the man of God, and the self-willed man respectively.

Sometimes the image is created by the use of myth. The Saint-poets have made use of mythology, not as an

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*੫. ਦਸ ਅਉਰਾਤ ਰਖਹੁ ਬਦਰਾਹੀ । (ਮਾਰੂ ਮਃ ੫)

੬. ਕਚਾ ਰੰਗੁ ਕਸੁੰਭ ਕਾ ਥੋੜ੍ਹਿਆ ਦਿਨ ਚਾਰਿ ਜੀਉ । (ਸੂਹੀ ਮਃ ੧)

੭. ਤੇਰਾ ਏਕੋ ਨਾਮ ਮੰਜੀਠੜਾ ਰਤਾ ਮੇਰਾ ਚੋਲਾ ਸਦ ਰੰਗ ਢੋਲਾ ।
(ਸੂਹੀ ਮਃ ੧)

੮. ਜਾਇ ਪੁਛਹੁ ਸੋਹਾਗਣੀ ਵਾਹੈਕਿੰਨੀ ਬਾਤੀ ਸਹੁ ਪਾਈਐ । (ਤਿਲੰਗ ਮਃ ੧)

੯. ਹੰਸਾ ਵਿਚ ਬੈਠਾ ਬਗੁ ਨ ਬਣਈ ਨਿਤ ਬੈਠਾ ਮਛੀ ਨੋ ਤਾਰ ਲਾਵੈ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮਃ ੫)

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article of belief, but just to explain some practice or belief. The use of mythology by the Saint-poets is just illustrative of their background ; but it has often led to misconception.[1] If Namdeva, being a Vaishnava in his early years and living in an area of influence of Vaishnavism, applies the names of Rama and Krishna for God and relates their stories in order to explain His greatness, it does not show that Namdeva was a Vasihnava. Most of the myths are Puranic in origin. We give below two hymns giving a few mythological references in order to observe their use and the imagery in them :

*1. Brahma became proud and did not know the Lord,
The calamity of the Vedas befell him and he repented ;
By whom the Lord is remembered, his mind is soothed.
—1

Such pride is bad in the world ;
With whom the Guru meets, his pride he removes.
—1—Pause

The king Bal was proud of his wealth,
He offered many sacrifices but was proud of money and material ;
Without consulting the Guru, he went to the nether region.—2

Hari Chand gave alms and acquired renown ;

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1. See *Bhagat Mat Te Gurmat* published by Panch Khalsa Dewan, Dhandra, District Ludhiana.

*੧. ਬ੍ਰਹਮੈ ਗਰਬੁ ਕੀਆ ਨਹੀਂ ਜਾਨਿਆ । ਬੇਦ ਕੀ ਬਿਪਤਿ ਪੜੀ ਪਛੁਤਾਨਿਆ ।
ਜਹ ਪ੍ਰਭ ਸਿਮਰੇ ਤਹੀ ਮਨ ਮਾਨਿਆ ।੧।
ਐਸਾ ਗਰਬੁ ਬੁਰਾ ਸੰਸਾਰੈ । ਜਿਸ ਗੁਰੁ ਮਿਲੈ ਤਿਸੁ ਗਰਬੁ ਨਿਵਾਰੈ ।੧। ਰਹਾਉ ।
ਬਲਿ ਰਾਜਾ ਮਾਇਆ ਅਹੰਕਾਰੀ । ਜਗਨ ਕਰੈ ਬਹੁ ਭਾਰ ਅਫਾਰੀ ।
ਬਿਨੁ ਗੁਰ ਪੂਛੇ ਜਾਇ ਪਇਆਰੀ ।੨।
ਹਰੀਚੰਦ ਦਾਨੁ ਕਰੇ ਜਸੁ ਲੇਵੈ ।

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*Without the Guru he did not obtain the end of the impenetrable ;
He Himself leads astray and Himself gives wisdom.—3

The pride of the evil-minded and wicked Harnākhas
Was smote down by Nārāyaṇa ;
Mercy was bestowed on Prehlad and he was saved.—4

The foolish and thoughtless Ravana was led astray ;
He was beheaded and Lanka was plundered.
His pride hath a fall without the love of the True Guru.—5

The thousand armed Madhu, Kīt and Mahikhāsā (were killed);
Harnākhas was destroyed with nails ;
Without the practice of devotion, the Daityas were destroyed.—6

Jarāsandh and Kālajamun were killed,
Raktabīj and Kālanemu were destroyed :
After destroying the Daityas, the saints were saved.—7

The True Guru himself contemplates on the WORD ;
By reason of duality the Daityas were destroyed ;
The disciples were saved by reason of devotion to the True One.—8

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*ਬਿਨੁ ਗੁਰੁ ਅੰਤੁ ਨ ਪਾਇ ਅਭੇਵੈ ।
ਆਪਿ ਭੁਲਾਇ ਆਪਿ ਮਤਿ ਦੇਵੈ ।੩।
ਦੁਰਮਤਿ ਹਰਣਾਖਸੁ ਦੁਰਾਚਾਰੀ । ਪ੍ਰਭ ਨਾਰਾਇਣੁ ਗਰਬੁ ਪ੍ਰਹਾਰੀ ।
ਪ੍ਰਹਲਾਦ ਉਧਾਰੇ ਕਿਰਪਾ ਧਾਰੀ ।੪।
ਭੂਲੌ ਰਾਵਣੁ ਮੁਗਧੁ ਅਚੇਤਿ । ਲੂਟੀ ਲੰਕਾ ਸੀਸ ਸਮੇਤਿ ।
ਗਰਬਿ ਗਇਆ ਬਿਨੁ ਸਤਿਗੁਰ ਹੇਤਿ ।੫।
ਸਹਸਬਾਹੁ ਮਧੁਕੀਟ ਮਹਿਖਾਸਾ । ਹਰਣਾਖਸੁ ਲੈ ਨਖਹੁ ਬਿਧਾਸਾ ।
ਦੈਤ ਸੰਘਾਰੇ ਬਿਨ ਭਗਤਿ ਅਭਿਆਸਾ ।੬।
ਜਰਾਸੰਧਿ ਕਾਲਜਮੁਨ ਸੰਘਾਰੇ । ਰਕਤਬੀਜ ਕਾਲਨੇਮ ਬਿਦਾਰੇ ।
ਦੈਤ ਸੰਘਾਰਿ ਸੰਤ ਨਿਸਤਾਰੇ ।੭।
ਆਪੇ ਸਤਿਗੁਰੁ ਸਬਦੁ ਬੀਚਾਰੇ । ਦੂਜੈ ਭਾਇ ਦੈਤ ਸੰਘਾਰੇ ।
ਗੁਰਮੁਖਿ ਸਾਚਿ ਭਗਤਿ ਨਿਸਤਾਰੇ ।੮।

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*Duryodhana drooped low and lost the honour;
He did not know Rām, the Creator;
Whosoever inflicts pain on the saint, languishes in misery.—9

Janmejā did not know the WORD of the Guru;
Deluded by errors how could he be happy?
He repented afterwards for being led astray a little bit.
—10

The unparalleled Kans, Kes and Chandūr,
Lost their honour by not going in search for Rām;
None protects without the Lord of the Universe.—11

Without the Guru pride cannot be eradicated;
By the instruction of the Guru piety, patience and the name of Hari are obtained.
Whoever gets the name, he sings the praises of the Lord, saith Nanak.—12 (Gaurī M. I.)

*2. Repeating the name of Harī all the delusions ended;
The remembrance of the Name of Harī is the best religion.
By repeating His Name one adopts the caste and family of Harī;
That Harī is the staff of a blind person.—1

---

*ਬੂਡਾ ਦੁਰਜੋਧਨੁ ਪਤਿ ਖੋਈ । ਰਾਮ ਨ ਜਾਨਿਆ ਕਰਤਾ ਸੋਈ ।
ਜਨ ਕਉ ਦੂਖਿ ਪਚੈ ਦੁਖੁ ਹੋਈ ।੯।
ਜਨਮੇਜੈ ਗੁਰ ਸਬਦੁ ਨ ਜਾਨਿਆ । ਕਿਉ ਸੁਖੁ ਪਾਵੈ ਭਰਮਿ ਭੁਲਾਨਿਆ ।
ਇਕ ਤਿਲੁ ਭੂਲੇ ਬਹੁਰਿ ਪਛੁਤਾਨਿਆ ।੧੦।
ਕੰਸੁ ਕੇਸੁ ਚਾਂਡੂਰੁ ਨ ਕੋਈ । ਰਾਮ ਨ ਚੀਨਿਆ ਅਪਨੀ ਪਤਿ ਖੋਈ ।
ਬਿਨੁ ਜਗਦੀਸ ਨ ਰਾਖੈ ਕੋਈ ।੧੧।
ਬਿਨੁ ਗੁਰ ਗਰਬੁ ਨ ਮੇਟਿਆ ਜਾਇ । ਗੁਰਮਤਿ ਧਰਮੁ ਧੀਰਜੁ ਹਰਿ ਨਾਇ ।
ਨਾਨਕ ਨਾਮ ਮਿਲੈ ਗੁਣ ਗਾਇ ।੧੨। (ਗਉੜੀ ਮਃ ੧)

*੨. ਹਰਿ ਹਰਿ ਕਰਤ ਮਿਟੇ ਸਭਿ ਭਰਮਾ । ਹਰਿ ਕੋ ਨਾਮੁ ਲੈ ਉਤਮ ਧਰਮਾ ।
ਹਰਿ ਹਰਿ ਕਰਤ ਜਾਤਿ ਕੁਲ ਹਰੀ । ਸੋ ਹਰਿ ਅੰਧੁਲੇ ਕੀ ਲਾਕਰੀ ।੧।

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*Salutations to Harī, salutations to Harī ;
There can be no agony of Yama by repeating His Name.—1—Pause
Hari took out the breath of Harnākhas ;
He gave Ajāmal a seat in the heaven.
Instructing the parrot, Ganka attained final beatitude ;
That Hari is the pupil of the eye.—2
Pūtanā attained final beatitude by repeating His Name.
She who was the child-killer and full of deceit.
(Draupadī) the daughter of Draupad attained final beatitude ;
The wife of Gautam became stone and thus attained emancipation.—3
Who crushed Kesī and Kans to death, who gave new life to Kālī ;
Such is Hari, saith Nāmā (Namdeva).
By the repetition of whose Name, fear and affliction vanish away.—4—1. (Gaŭḍ Namdev)

We have observed in the previous chapter on the *metres in Adi Granth* that the Saint-poets were the folk-poets, therefore they did not observe the hard and fast rules of Prosody. Similarly, there was no deliberate attempt on their part to use in their poems the select imagery or to beautify their poetry with figures of speech or sentiments (rasas). Their poetry is spontaneous. Some scholars have tried to point out the various figures of speech or senti-

*ਹਰਏ ਨਮਸਤੇ ਹਰਏ ਨਮਹ । ਹਰਿ ਹਰਿ ਕਰਤ ਨਹੀ ਦੁਖੁ ਜਮਹ ।੧। ਰਹਾਉ ।
ਹਰਿ ਹਰਨਾਖਸ ਹਰੇ ਪਰਾਨ । ਅਜੈਮਲ ਕੀਓ ਬੈਕੁੰਠਹਿ ਥਾਨ ।
ਸੂਆ ਪੜਾਵਤ ਗਨਿਕਾ ਤਰੀ । ਸੋ ਹਰਿ ਨੈਨਹੁ ਕੀ ਪੂਤਰੀ ।੨।
ਹਰਿ ਹਰਿ ਕਰਤ ਪੂਤਨਾ ਤਰੀ । ਬਾਲ ਘਾਤਨੀ ਕਪਟਹਿ ਭਰੀ ।
ਸਿਮਰਨ ਦ੍ਰੌਪਦ ਸੁਤ ਉਧਰੀ । ਗਉਤਮ ਸਤੀ ਸਿਲਾ ਨਿਸਤਰੀ ।੩।
ਕੇਸੀ ਕੰਸ ਮਥਨੁ ਜਿਨਿ ਕੀਆ । ਜੀਅ ਦਾਨੁ ਕਾਲੀ ਕਉ ਦੀਆ ।
ਪ੍ਰਣਵੈ ਨਾਮਾ ਐਸੋ ਹਰੀ । ਜਾਸੁ ਜਪਤ ਭੈ ਆਪਦਾ ਟਰੀ ।੪।੧।
(ਗੌਂਡ ਨਾਮਦੇਉ)

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ments found in the verses of *Adi Granth*.[1] The Saint-poets wrote their poetry in different moods, therefore different types of figures of speech and sentiments are found in *Adi Granth*.

'The great poetry touches the universal longing for the perfect world'.[2] "It maintains the idealism which lies somewhere in the heart of every man. This idealism is not that of a perfected machinery or culture, but of perfect love, justice, peace and righteousness."[3] This idealism is manifested through the verses of *Adi Granth*, which are full of imagery derived from the indoor and outdoor life of many parts of India. There is no doubt that *Adi Granth* is full of repetition, but the imagery used in the verses makes the poetry appealing and ever-fresh. We agree with Dr. Banarsi Das Jain that "monotony has been avoided by the use of metaphors and similes, which make the hymns beautiful and elevating. The poetry of *Adi Granth* is very forceful. It is the outflow of a sincere and brave heart, always aiming at truth."[4]

1. As regards figures of speech see *Gur Shabda Alankār* by Bhai Kahn Singh of Nabha and for sentiments (Rasas) see *Ras Chamatkār Chandrikā* by Kartar Singh 'Peeookh'.
2. *A New Study of English Poetry* by Henry Newbolt as quoted in *English Religious Verse* compiled by G. Lacey May.
3. *English Religious Verse* compiled by G. Lacey May.
4. *Encyclopaedia of Literature* edited by Joseph T. Shipley—In the section of Indian Literature see Panjabi Literature written by Dr. Banarsi Das Jain.

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PART TWO

THE SOCIAL AND RELIGIOUS CONDITIONS AS DEPICTED IN ADI GRANTH

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CHAPTER V

THE SOCIAL AND RELIGIOUS DEGENERATION

The degeneration of religious life--Muslims as conquerors and aggressors—Hindus as conquered and demoralised people—The caste-system of Hindus, itself a symbol of social injustice—The man in general devoid of the sense of true values.

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CHAPTER V

THE SOCIAL AND RELIGIOUS DEGENERATION

It has already been stated earlier that the hymns contained in *Adi Granth* cover a vast period of about six centuries *i. e.* from twelfth to seventeenth century. This period in Indian history is the period of Muslim conquest and their domination over the Hindus or inhabitants of India. It was in the year 1192 A.D. that Shahāb-ud-Dīn Mohammad Ghorī defeated the Indian ruler Prithvī Rāj Chauhān and established the Muslim rule in India.

Mohammad Ghorī deputed Qutab-ud-Dīn Aibak, his slave to administer the Government. With Qutab-ud-Dīn began the reign of Slave Dynasty, which ruled from 1206 to 1290 A.D. Then came the Khiljī Dynasty which held its sway from 1290 A.D. to 1320 A.D. After Khiljīs, the power was captured by Tughlak Dynasty, which ruled from 1321 A.D. to 1412 A.D. After Tughlak Dynasty, Daulat Khān Lodhi ruled for a year. Then came the Sayyad Dynasty from 1414 A.D. to to 1450 A.D. It was followed by the Lodhī Dynasty from 1450 A.D. to 1526 A.D.

After Lodhī Dynasty, the Mughal Dynasty came into power. Bābar ruled from 1526 to 1530 A.D. His son Humāyūn had to leave the country in 1540, because Sher Shah Surī captured the throne of Delhi. But Sūr Dynasty ruled only upto 1555 A.D., when Humāyūn regained the power. The Mughal Dynasty was the last Muslim Dynasty to rule India. The Mughal king Aurangzeb was the ruler of India by the end of the seventeenth century.

Thus we see that the centuries under review were the the centuries of Muslim conquest and rule in India. The Semitic culture came into contact with the Hindu culture. The ruling nation suppressed the Hindu society which was

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already divided by the caste-system.[1] Even the peaceful saints, who preached the message of love were not spared. They were put to tortures, because they belonged to a different religion. *e.g.*

(1)—The Maratha saint Namdev who belonged to fourteenth century, was brought before Mohammad Bin Tughlak[2], who asked the saint to perform the miracle by which the dead cow may come to life again. When Namdev showed his inability to do so, the king in his

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1. The impact of Muslim culture on Hindu culture was no doubt characterised by great developments. Dr. Tarachand in the introduction of his book, "Influence of Islam on Indian Culture" writes about this age in the following manner: "In art it witnessed the evloution of Hindu-Muslim schools of architecture and painting, in literature the decline of Sanskrit learning and the rise of vernacular languages, among them Urdū, and in Science the infusion of Arab conceptions into Hindu medicine, mathematics and astronomy. The total amount of change in all departments of social life was so great as to constitute the beginning of a new epoch." Inspite of these cultural developments, there was great religious intolerance on the part of the Muslims. This has been clearly stated in their verses by the Saint-poets. Bhai Gurdas has drawn a vivid picture of the same in his first Vār. Sufis played a great part in lessening this intolerance. Dr. Tarachand is right when he says: "The Muslim conquest had a tremenodus effect in the evolution of Indian culture. Specifically it upset everything, the Hindu religion received a terrible blow, the patronage of the priests and Pandits ceased, the Hindu monuments were destroyed, literature received no royal encouragement and languished: to all outward appearances political conquest was synonymous with cultural death. Fundamentally, it had a different effect.....Mutual intercourse led to mutual understanding. Many who had changed their faith differed little from those whom they had left. Thus after the first-shock of conquest was over, the Hindus and Muslims prepared to find a *via media* whereby to live as neighbours..."

(*Influence of Islam on Hindu culture*)

2. *Vide* Gur Shabad Ratnākar Mahān Kosh by Kahn Singh of Nabha.

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kingly pride, ordered his serviteurs to throw the saint before the enraged elephant :

*1. The king asked Nāmā (Namdev) to listen :
"I want to see the works of your Rām".
Nāmā was bound by the king, (who said) :
"I want to see your Harī Vithal.
"Either make the dead cow alive
"Or I shall get thee killed presently by the neck."
"O King ! How can this happen ?
"None can come to life after death.
"Nothing shall come about by my doing.
"Everything happens by the will of Rām."
The King was infuriated,
He made the (wild) elephant enraged.....
The elephant hits with its trunk,
But Nāmā is saved by the help of Hari.

(Bhairo Namdev)

(2)—In the time of Sikandar Lodhi[1], Kabir had to face great tortures at the hands of the fanatic Muslim rulers :

(a) Kabir was thrown before an elephant :

**With arms tied and bound in a bundle (he) was thrown,

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1. Vide Gur Shabad Ratnākar Mahān Kosh by Bhai Kahn Singh of Nabha.

*੧. ਸੁਲਤਾਨੁ ਪੂਛੈ ਸੁਨੁ ਬੇ ਨਾਮਾ । ਦੇਖਉ ਰਾਮ ਤੁਮਾਰੇ ਕਾਮਾ ।
ਨਾਮਾ ਸੁਲਤਾਨੇ ਬਾਧਿਲਾ । ਦੇਖਉ ਤੇਰਾ ਹਰਿ ਬੀਠੁਲਾ ।
ਬਿਸਮਿਲਿ ਗਊ ਦੇਹੁ ਜੀਵਾਇ । ਨਾਤਰੁ ਗਰਦਨਿ ਮਾਰਉ ਠਾਂਇ ।
ਬਾਦਿਸਾਹ ਐਸੀ ਕਿਉ ਹੋਇ । ਬਿਸਮਿਲਿ ਕੀਆ ਨ ਜੀਵੈ ਕੋਇ ।
ਮੇਰਾ ਕੀਆ ਕਛੂ ਨ ਹੋਇ ।-ਕਰਿ ਹੈ ਰਾਮੁ ਹੋਇ ਹੈ ਸੋਇ ।
ਬਾਦਿਸਾਹ ਚੜ੍ਹਿਓ ਅਹੰਕਾਰਿ । ਗਜ ਹਸਤੀ ਦੀਨੋ ਚਮਕਾਰਿ ।
.....ਕਰੈ ਗਜਿੰਦੁ ਸੁੰਡ ਕੀ ਚੋਟ । ਨਾਮਾ ਉਬਰੈ ਹਰਿ ਕੀ ਓਟ ।

(ਭੈਰਉ ਨਾਮਦੇਉ)

**ਭੁਜਾ ਬਾਂਧਿ ਭਿਲਾ ਕਰਿ ਡਾਰਿਓ ।

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*(The mahout) beat the elephant on the head with the goad,
The elephant ran and screamed :
I bow in reverence to this figure.....
What crime the saint hath committed ?
That bound in a bundle, he was thrown before the elephant.
The elephant bowed before the bundle,
The blind Qazi could not understand this. (Gaund Kabir)

(b) Kabir was thrown in the waters of the Ganges :

**The Ganges of the Lord, deep and serene,
(On its bank) Kabir is standing enchained.....
In the waves of the Ganges my chain is broken
And Kabir is sitting on the deerskin. (Bhairo Kabir)

When Bābar invaded India in 1578, there was murder, rape, loot and arson all around. Guru Nanak has given us the following picture of the barbarous attitude of the invaders :

†1. With the help of Khorasan, Hindustan (India) was frightened,
The blame lies with us and not the Creator
Who hath sent the Mughal (invader) as the angel of death. (Āsā M. I)

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*ਹਸਤੀ ਕੂੰਪਿ ਮੂੰਡ ਮਹਿ ਮਾਰਿਓ ।
ਹਸਤਿ ਭਾਗਿ ਕੈ ਚੀਸਾਂ ਮਾਰੈ । ਇਆ ਮੂਰਤਿ ਕੈ ਹਉ ਬਲਿਹਾਰੈ ।.....
ਕਿਆ ਅਪਰਾਧ ਸੰਤ ਹੈ ਕੀਨਾ । ਬਾਂਧਿ ਪੋਟ ਕੁੰਚਰ ਕਉ ਦੀਨਾ ।
ਕੁੰਚਰ ਪੋਟ ਲੈ ਲੈ ਨਮਸਕਾਰੈ । ਬੂਝੀ ਨਹੀ ਕਾਜੀ ਅੰਧਿਆਰੈ ।
(ਗੌਂਡ ਕਬੀਰ)

**ਗੰਗ ਗੁਸਾਇਨਿ ਗਹਰ ਗੰਭੀਰ । ਜੰਜੀਰ ਬਾਂਧਿ ਕਰਿ ਖਰੇ ਕਬੀਰ ।.....
ਗੰਗਾ ਕੀ ਲਹਰਿ ਮੋਰਿ ਟੂਟੀ ਜੰਜੀਰ । ਮ੍ਰਿਗਛਾਲਾ ਪਰ ਬੈਠੇ ਕਬੀਰ ।
(ਭੈਰਉ ਕਬੀਰ)

†੧ ਖੁਰਾਸਾਨ ਖਸਮਾਨਾ ਕੀਆ ਹਿੰਦੁਸਤਾਨ ਡਰਾਇਆ ।
ਆਪੈ ਦੋਸ ਨ ਦੇਈ ਕਰਤਾ ਜਮ ਕਰ ਮੁਗਲ ਚੜਾਇਆ । (ਆਸਾ ਮ:੧)

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*2. The heads on which the hair-plaits are beautifully arranged, with vermillion on the parting line,
These heads are sheared by scissors, the dust rises to the necks.
The dwellers of palaces now do not find the company of their husbands.....
When they were married, their husbands looked graceful by their sides,
They were brought in palanquins studded with ivory...
Their youth and wealth both became their enemies, they had enamoured them,
The messsengers were ordered to rape them.....
Why should one get punishment, if one thinks beforehand ?
The kings had lost sense in merriment, entertainment and pleasure.
The word of Bābar went round and the young boy (prince) could get no food.
Some had lost the time of prayer and some could not worship ;
Without the sacred floor, how the Hindu women could bathe and instal *tilaks* ?

---

*੨. ਜਿਨ ਸਿਰ ਸੋਹਨਿ ਪਟੀਆ ਮਾਂਗੀ ਪਾਇ ਸੰਧੂਰੁ ।
ਸੇ ਸਿਰ ਕਾਤੀ ਮੁੰਨੀਅਨਿ ਗਲ ਵਿਚਿ ਆਵੈ ਧੂੜਿ ।
ਮਹਲਾਂ ਅੰਦਰਿ ਹੋਦੀਆ ਹੁਣਿ ਬਹਣਿ ਨ ਮਿਲਨਿ ਹਦੂਰਿ ।.....
ਜਦਹੁ ਸੀਆ ਵੀਆਹੀਆ ਲਾੜੇ ਸੋਹਨਿ ਪਾਸਿ ।
ਹੀਡੋਲੀ ਚੜਿ ਆਈਆ ਦੰਦ ਖੰਡ ਕੀਤੇ ਰਾਸਿ ।.....
ਧਨ ਜੋਬਨੁ ਦੁਇ ਵੈਰੀ ਹੋਏ ਜਿਨੀ ਰਖੇ ਰੰਗੁ ਲਾਇ ।
ਦੂਤਾ ਨੋ ਫੁਰਮਾਇਆ ਲੈ ਚਲੇ ਪਤਿ ਗਵਾਇ ।.....
ਅਗੈ ਦੇ ਜੇ ਚੇਤੀਐ ਤਾਂ ਕਾਇਤੁ ਮਿਲੈ ਸਜਾਇ ।
ਸਾਹਾਂ ਸੁਰਤਿ ਗਵਾਈਆ ਰੰਙਿ ਤਮਾਸੇ ਚਾਇ ।
ਬਾਬਰਵਾਣੀ ਫਿਰਿ ਗਈ ਕੁਇਰੁ ਨ ਰੋਟੀ ਖਾਇ ।
ਇਕਨਾ ਵਖਤ ਖੁਆਈਅਹਿ ਇਕਨਾ ਪੂਜਾ ਜਾਇ ।
ਚਉਕੇ ਵਿਣੁ ਹਿੰਦਵਾਣੀਆ ਕਿਉਂ ਟਿਕੇ ਕਢਹਿ ਨਾਇ ।

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*Previously they did not remember Rām, now they cannot utter His Name..... (Āsā M. I)

3. On account of this wealth many were destroyed, many were in miserable plight.
It is not acquired without sins, it does not accompany the dying ;
When the Creator Himself gives misery, He takes away all the virtues.
When they heard the Mīr (Bābar) rushing on, crores of Pīrs (religious leaders) tried to stop him ;
The houses, palaces and pacca mansions were burnt, the youngmen were cut into pieces and thrown about.
No Mughal became blind, none performed the miracle.
A battle took place between Mughals and Pathans, the sword was swung in the fight ;
The former discharged the matchlocks and the later provoked the elephants.
They certainly die, O brother ! whose scrip is torn in the court of the Lord.
Some were Hindu women, others were Turk women, the women of Bhats (bards) and Thākurs (lords);

---

*ਰਾਮੁ ਨ ਕਬਹੂ ਚੇਤਿਓ ਹੁਣਿ ਕਹਣਿ ਨ ਮਿਲੈ ਖੁਦਾਇ ।
(ਆਸਾ ਮਹਲਾ ੧)

੩. ਇਸੁ ਜਰ ਕਾਰਣਿ ਘਣੀ ਵਿਗੁਤੀ ਇਨਿ ਜਰ ਘਣੀ ਖੁਆਈ ।
ਪਾਪਾ ਬਾਝਹੁ ਹੋਵੈ ਨਾਹੀ ਮੁਇਆ ਸਾਥਿ ਨ ਜਾਈ ।
ਜਿਸਨੋ ਆਪ ਖੁਆਏ ਕਰਤਾ ਖੁਸਿ ਲਏ ਚੰਗਿਆਈ ।
ਕੋਟੀ ਹੂ ਪੀਰ ਵਰਜਿ ਰਹਾਏ ਜਾ ਮੀਰ ਸੁਣਿਆ ਧਾਇਆ ।
ਥਾਨ ਮੁਕਾਮ ਜਲੇ ਬਿਜ ਮੰਦਰ ਮੁਢਿ ਮੁਢਿ ਕੁਇਰ ਰੁਲਾਇਆ ।
ਕੋਈ ਮੁਗਲੁ ਨ ਹੋਆ ਅੰਧਾ ਕਿਨੈ ਨ ਪਰਚਾ ਲਾਇਆ ।
ਮੁਗਲ ਪਠਾਣਾ ਭਈ ਲੜਾਈ ਰਣ ਮਹਿ ਤੇਗ ਵਗਾਈ ।
ਓਨੀ ਤੁਪਕ ਤਾਣਿ ਚਲਾਈ ਓਨੀ ਹਸਤਿ ਚਿੜਾਈ
ਜਿਨ ਕੀ ਚੀਰੀ ਦਰਗਹ ਪਾਟੀ ਤਿਨਾ ਮਰਣਾ ਭਾਈ ।
ਇਕ ਹਿੰਦਵਾਣੀ ਅਵਰ ਤੁਰਕਾਣੀ ਭਟਿਆਣੀ ਠਕੁਰਾਣੀ ।

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*The robes of some were torn from head to foot, the
dwelling of some was the cremation ground ;
Those whose beautiful husbands did not come home,
how did they pass the night ?..... (Āsā M. I.)

In this war of supremacy, not only the Hindus were given a great blow, but also Paṭhāns who were already ruling India. Such was the state of affairs at the time of the invasion of Bābar, that the prince could not eat a morsel of food. There was a great reaction because the previous kings had gone away from Truth and Justice and leaving aside their duty towards their subjects, they were busy with wine and women. By gross acts of injustice, they had accumulated good deal of wealth, which in turn became the cause of their destruction.

At the time of the invasion of Bābar, the falsehood was the presiding authority. Modesty and piety were nowhere to be seen. There was no justice. Guru Nanak portrays the true piuture of the times in the following verses :

**The Word of the Lord that I receive, I divulge the same,
O Lalo !,
He (Bābar) hath rushed on from Kabul with the marriage-
party of sins and accumulates wealth by force ; O Lalo !,
Both the modesty and piety have hidden themselves and
falsehood is the presiding authority, O Lalo !,
The Qazis and Brahmans have no say and the devil recites
the mantras of marriage, O Lalo !.....
(Tilang M. I.)

---

*ਇਕਨਾ ਪੈਰਣ ਸਿਰ ਖੁਰ ਪਾਰੇ ਇਕਣਾ ਵਾਸੁ ਮਸਾਣੀ ।
ਜਿਨਕੇ ਬੰਕੇ ਘਰੀ ਨ ਆਇਆ ਤਿਨ ਕਿਉ ਰੈਣਿ ਵਿਹਾਣੀ (ਆਸਾ ਮ: ੧)

**ਜੈਸੀ ਮੈ ਆਵੈ ਖਸਮ ਕੀ ਬਾਣੀ ਤੈਸੜਾ ਕਰੀ ਗਿਆਨੁ ਵੇ ਲਾਲੋ ।
ਪਾਪ ਕੀ ਜੰਞ ਲੈ ਕਾਬਲਹੁ ਧਾਇਆ ਜੋਰੀ ਮੰਗੈ ਦਾਨੁ ਵੇ ਲਾਲੋ ।
ਸਰਮੁ ਧਰਮੁ ਦੁਇ ਛਪ ਖਲੋਏ ਕੂੜੁ ਫਿਰੈ ਪਰਧਾਨੁ ਵੇ ਲਾਲੋ ।
ਕਾਜੀਆ ਬਾਮਣਾ ਕੀ ਗਲ ਥਕੀ ਅਗਦ ਪੜੈ ਸੈਤਾਨੁ ਵੇ ਲਾਲੋ ।.....
(ਤਿਲੰਗ ਮ: ੧)

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Under these conditions, Guru Nanak had to say conclusively in the following manner :

*The Kaliyuga is like a large knife, the kings are butchers,
and piety, with its wings, hath flown away.
There is dark (Amāvas) night and the moon of Truth is not visible, where hath it risen ?
I became bewildered during the search.
There is no way seen in the darkness.
I weep in anguish of egotism,
How can I attain salvation, saith Nanak. (Vār Mājh M. I.)

According to Guru Nanak, then

1. The kings of Kaliyuga were like butchers for their subjects. They had forgotten their duty.
2. There was no piety in the world.
3. There was falsehood everywhere and truth was nowhere seen.

and 4. The human being had lost all comfort because of his ego.

The kings lost religious toleration towards their subjects of Hindu religion. Their lieutenants also treated these poor subjects in a cruel manner :

**The kings are like lions and their officials like dogs who disturb the restful people.
The officials are like nails (of kings) which make wounds,
(The remnants of the prey)—the blood and liver are licked by the dogs. (Vār Malār M. I.)

---

*ਕਲਿ ਕਾਤੀ ਰਾਜੇ ਕਾਸਾਈ ਧਰਮੁ ਪੰਖ ਕਰ ਉਡਰਿਆ ।
ਕੂੜੁ ਅਮਾਵਸ ਸਚੁ ਚੰਦ੍ਰਮਾ ਦੀਸੈ ਨਾਹੀ ਕਹ ਚੜਿਆ ।
ਹਉ ਭਾਲਿ ਵਿਕੁੰਨੀ ਹੋਈ । ਆਧੇਰੈ ਰਾਹੁ ਨ ਕੋਈ ।
ਵਿਚਿ ਹਉਮੈ ਕਰਿ ਦੁਖੁ ਰੋਈ । ਕਹੁ ਨਾਨਕ ਕਿਨਿ ਬਿਧਿ ਗਤਿ ਹੋਈ ।
(ਵਾਰ ਮਾਝ ਮ: ੧)

**ਰਾਜੇ ਸੀਹ ਮੁਕਦਮ ਕੁਤੇ । ਜਾਇ ਜਗਾਇਨਿ ਬੈਠੇ ਸੁਤੇ ।
ਚਾਕਰ ਨਹਦਾ ਪਾਇਨਿ ਘਾਉ । ਰਤੁ ਪਿਤੁ ਕੁਤਿਹੋ ਚਟਿ ਜਾਹੁ ।
(ਵਾਰ ਮਲਾਰ ਮ: ੧)

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There was so much degeneration in the attitude of the ruling class, that Guru Nanak had to say :

*Greed and sin are the king and his minister, falsehood is the officer,
Lust is the Lieutenant who is called and consulted ; While he sits, he reflects. (Vār Āsā M. I)

The people had lost all the virtues and had got demoralised :

**The subjects are blind without knowledge, they are like corpses full of fire ;
The wise ones dance and play on musical instruments, they decorate their bodies.
They make loud conversations and sing their thoughts about the heroes.
The foolish Pandits have the wisdom of arguments and love the accumulation (of wealth).
The virtuous ones practise virtues but get no reward, they ask for the gate of salvation.
They are called ascetics, but do not know the method, they leave their hearths and homes.
Every one is perfect by himself, none calls himself deficient.

---

*ਲਬੁ ਪਾਪੁ ਦੁਇ ਰਾਜਾ ਮਹਤਾ ਕੂੜੁ ਹੋਆ ਸਿਕਦਾਰੁ ।
ਕਾਮੁ ਨੇਬੁ ਸਦਿ ਪੁਛੀਐ ਬਹਿ ਬਹਿ ਕਰੇ ਬੀਚਾਰੁ ।.....
(ਵਾਰ ਆਸਾ ਮਃ ੧)

**.....ਅੰਧੀ ਰਯਤਿ ਗਿਆਨ ਵਿਹੂਣੀ ਭਾਹਿ ਭਰੇ ਮੁਰਦਾਰੁ ।
ਗਿਆਨੀ ਨਚਹਿ ਵਾਜੇ ਵਾਵਹਿ ਰੂਪ ਕਰਹਿ ਸੀਗਾਰੁ ।
ਊਚੇ ਕੂਕਹਿ ਵਾਦਾ ਗਾਵਹਿ ਜੋਧਾ ਕਾ ਵੀਚਾਰੁ ।
ਮੂਰਖ ਪੰਡਿਤ ਹਿਕਮਤਿ ਹੁਜਤਿ ਸੰਜੈ ਕਰਹਿ ਪਿਆਰੁ ।
ਧਰਮੀ ਧਰਮੁ ਕਰਹਿ ਗਾਵਾਵਹਿ ਮੰਗਹਿ ਮੋਖ ਦੁਆਰੁ ।
ਜਤੀ ਸਦਾਵਹਿ ਜੁਗਤਿ ਨ ਜਾਣਹਿ ਛਡਿ ਬਹਹਿ ਘਰ ਬਾਰੁ ।
ਸਭ ਕੋ ਪੂਰਾ ਆਪੇ ਹੋਵੈ ਘਟਿ ਨ ਕੋਇ ਆਖੈ ।

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*The weight of honour is put in the balance, saith Nanak,
and then by weighing in it, it is known what man is
worth. (Vār Āsā M. I)

The Pandits and the religious leaders had thus forgotten their duty.

The Muslim rulers exploited the Hindu subjects to such an extent that the Hindus adopted the dress and language of their rulers. They even submitted to the levy of tax on their gods and shrines :

**The Primal Being is called Allah and the Sheikhs
(Muslims) have their day.
The temples and gods are taxed, this is the law of the
land ;
The vessel (for ablution), the announcement (by Mullah),
the prayer and prayer-mat (have gained importance)
and God (Banwari) is said to wear blue clothes ;
All the persons in your homes are addressed as 'mīā'
and your language has changed.
(Basant Hindol M. I)

The religious leaders of both the communities had become blind towards their true path and were following the path of falsehood, violence etc. :

†The Muslim Judge (Qazi) tells lies and accepts bribe,
The Brahman bathes but kills beings,

---

*ਪਤਿ ਪਰਵਾਣਾ ਪਿਛੈ ਪਾਈਐ ਤਾ ਨਾਨਕ ਤੋਲਿਆ ਜਾਪੈ !
(ਵਾਰ ਆਸਾ ਮਃ ੧)

**ਆਦਿ ਪੁਰਖ ਕਉ ਅਲਹੁ ਕਹੀਐ ਸੇਖਾਂ ਆਈ ਵਾਰੀ ।
ਦੇਵਲ ਦੇਵਤਿਆ ਕਰੁ ਲਾਗਾ ਐਸੀ ਕੀਰਤਿ ਚਾਲੀ ।
ਕੂਜਾ ਬਾਂਗ ਨਿਵਾਜ ਮੁਸਲਾ ਨੀਲ ਰੂਪ ਬਨਵਾਰੀ ।
ਘਰਿ ਘਰਿ ਮੀਆਂ ਸਭਨਾ ਜੀਆਂ ਬੋਲੀ ਅਵਰ ਤੁਮਾਰੀ ।
(ਬਸੰਤੁ ਹਿੰਡੋਲੁ ਮਃ ੧)

†ਕਾਦੀ ਕੂੜੁ ਬੋਲਿ ਮਲੁ ਖਾਇ । ਬ੍ਰਹਮਣ ਨਾਵੈ ਜੀਆਂ ਘਾਇ ।

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*The Yogi is blind and does not know the practice of Yoga,
All the three are bondage for leading astray.
(Dhanāsarī M. I)

The Brahman had lost his sanctity and integrity by his actions. He was proud of his high caste and this pride led him to acts of cruelty towards Shudras or low-caste people. Kabir questions the authority of the Brahman over the Shudra :

**There is no clan or caste while dwelling in the womb,
Everything is created from the seed of Brahman (God).
Say, O Pandit ! When were the Brahmans created ?
Do not waste thy life by proclaiming thy Brahmanhood.
If thou art a Brahman, born of a Brahman woman,
Why hast thou not come through another way ?
How art thou a Brahman ? How am I a Shudra ?
How am I blood ? How art thou milk ?
Whosoever reflects on Brahman (God), saith Kabir,
He is called our Brahman. (Gaurī Kabir)

The caste-system had led to moral degeneration. The Saint-poets raised a strong voice against it :

*1. Recognise the light (of God) and do not ask for the caste,
There is no caste in the next world. (Āsā M. I.)

---

*ਜੋਗੀ ਜੁਗਤਿ ਨ ਜਾਣੈ ਅੰਧ । ਤੀਨੈ ਓਜਾੜੈ ਕਾ ਬੰਧ । (ਧਨਾਸਰੀ ਮ: ੧)

**ਗਰਭਵਾਸ ਮਹਿ ਕੁਲ ਨਹੀ ਜਾਤੀ । ਬ੍ਰਹਮ ਬਿੰਦੁ ਤੇ ਸਭ ਉਤਪਾਤੀ ।
ਕਹੁ ਰੇ ਪੰਡਿਤ ਬਾਮਣ ਕਬ ਕੇ ਹੋਏ । ਬਾਮਨ ਕਹਿ ਕਹਿ ਜਨਮ ਮਤ ਖੋਏ ।
ਜੇ ਤੂੰ ਬ੍ਰਹਮਣ ਬ੍ਰਾਹਮਣੀ ਜਾ ਇਆ । ਤਉ ਆਨ ਬਾਟ ਕਾਹੇ ਨਹੀ ਆਇਆ ।
ਤੁਮ ਕਤ ਬ੍ਰਾਹਮਣ ਹਮ ਕਤ ਸੂਦ । ਹਮ ਕਤ ਲੋਹੂ ਤੁਮ ਕਤ ਦੂਧ ।
ਕਹੁ ਕਬੀਰ ਜੋ ਬ੍ਰਹਮੁ ਬੀਚਾਰੈ । ਸੋ ਬ੍ਰਹਮਣ ਕਹੀਅਤ ਹੈ ਹਮਾਰੈ ।
(ਗਉੜੀ ਕਬੀਰ)

*੧. ਜਾਣਹੁ ਜੋਤਿ ਨ ਪੂਛਹੁ ਜਾਤੀ ਆਗੈ ਜਾਤਿ ਨ ਹੈ । (ਆਸਾ ਮ: ੧)

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2. The caste and name both are raillery,
Upon all the creatues there is one shade (of God).
(Vār Srī Raga M. I.)

3. Do not be deluded by seeing high and low castes,
Suka (Sukhdev) will remember the Name of the Lord
by falling at the feet of Janaka.
Heaps of filth were thrown on his head ;
But his mind would remain firm. (Kanṛā M. IV.)

4. Such persons are rare in the world, who have been
examined and put in the treasury,
Who have remained above the caste and colour
and ended their worldly affection and greed.
(Prabhātī M. I.)

5. Tumeric is yellow and lime is of a white substance,
saith Kabir,
The lover of Rām meets Him when he drops both the
colours.
The yellowness of the tumeric drops and the
whiteness of the lime goes,
I sacrifice myself for this love by which caste, colour
and family are set aside.
(Shalok Kabir)

---

*੨. ਫਕੜ ਜਾਤੀ ਫਕੜ ਨਾਉ । ਸਭਨਾ ਜੀਆ ਇਕਾ ਛਾਉ ।
(ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੩. ਜਾਤਿ ਨਜਾਤਿ ਦੇਖ ਮਤ ਭਰਮਹੁ
ਸੁਕ ਜਨਕ ਪਗੀ ਲਗੁ ਧਿਆਵੈਗੋ ।
ਜੂਠਨ ਜੂਠ ਪਈ ਸਿਰ ਊਪਰਿ
ਖਿਨ ਮਨੂਆ ਤਿਲੁ ਨ ਡੁਲਾਵੈਗੋ । (ਕਾਨੜਾ ਮਃ ੪)

੪. ਐਸੇ ਜਨ ਵਿਰਲੇ ਜਗ ਅੰਦਰ ਪਰਖ ਖਜਾਨੈ ਪਾਇਆ ।
ਜਾਤਿ ਵਰਨ ਤੇ ਭਏ ਅਤੀਤਾ ਮਮਤਾ ਲੋਭ ਚੁਕਾਇਆ । (ਪ੍ਰਭਾਤੀ ਮਃ ੧)

੫. ਕਬੀਰ ਹਰਦੀ ਪੀਅਰੀ ਚੂਨਾ ਊਜਲ ਭਾਇ ।
ਰਾਮ ਸਨੇਹੀ ਤਉ ਮਿਲੈ ਦੋਨਉ ਬਰਨ ਗਵਾਇ ।
ਹਰਦੀ ਪੀਰਤਨ ਹਰੈ ਚੂਨ ਚਿਹਨ ਨ ਰਹਾਇ ।
ਬਲਿਹਾਰੀ ਇਹ ਪ੍ਰੀਤ ਕਉ ਜਿਹ ਜਾਤਿ ਬਰਨ ਕੁਲ ਜਾਇ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)

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*6. Nobody should be proud of his caste,
Whoever realises Brahman (God), becomes a Brahman.
Do not be proud of thy caste, O Fool !
Many vices follow this pride.
Everybody talks of the four castes,
All are created from the seed of Brahman (God).
There is the same clay in the whole world,
The potter (God) makes many kinds of pots.
The body is formed by the combination of five elements,
None thinks seriously about it.
This being is in the bondage of karmas, saith Nanak,
Without meeting the True Guru one does not attain emancipation.
(Bhairo M. III.)

The people of high castes prohibited the entry of Shudras in the temples. Namdev gives us an account of the following incident from his life :

**I came to thy temple in a happy mood,
Whilst in devotion I – Nāmā (Namdev)—was caught and asked to get up.
I belong to a low caste, O Yādava King (Lord Krishna),
Why have I been born in a calico-printer's family ?

---

*ਜਾਤਿ ਕਾ ਗਰਬ ਨ ਕਰੀਅਹੁ ਕੋਈ । ਬ੍ਰਹਮ ਬਿੰਦੇ ਸੋ ਬ੍ਰਹਮਣ ਹੋਈ ।
ਜਾਤਿ ਕਾ ਗਰਬੁ ਨ ਕਰ ਮੂਰਖ ਗਾਵਾਰਾ । ਇਸ ਗਰਬ ਤੇ ਚਲਹਿ ਬਹੁਤ ਵਿਕਾਰਾ ।
ਚਾਰੇ ਵਰਨ ਆਖੈ ਸਭ ਕੋਈ । ਬ੍ਰਹਮ ਬਿੰਦੁ ਤੇ ਸਭ ਓਪਤ ਹੋਈ ।
ਮਾਟੀ ਏਕ ਸਗਲ ਸੰਸਾਰਾ । ਬਹੁਬਿਧਿ ਭਾਂਡੇ ਘੜੈ ਕੁੰਮਾਰਾ ।
ਪੰਚ ਤਤੁ ਮਿਲ ਦੇਹੀ ਕਾ ਆਕਾਰਾ । ਘਟ ਵਧ ਕੌ ਕਰੈ ਬੀਚਾਰਾ ।
ਕਹਿਤ ਨਾਨਕ ਇਹੁ ਜੀਉ ਕਰਮਬੰਧ ਹੋਈ । ਬਿਨ ਸਤਿਗੁਰ ਭੇਟੇ ਮੁਕਤਿ ਨ ਹੋਈ । (ਭੈਰਉ ਮਃ ੩)

**ਹਸਤ ਖੇਲਤ ਤੇਰੇ ਦੇਹੁਰੇ ਆਇਆ । ਭਗਤਿ ਕਰਤ ਨਾਮਾ ਪਕਰਿ ਉਠਾਇਆ ।
ਹੀਨੜੀ ਜਾਤ ਮੇਰੀ ਜਾਦਿਮ ਰਾਇਆ । ਛੀਪੇ ਕੇ ਜਨਮ ਕਾਹੇ ਕਉ ਆਇਆ ।

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*I took my blanket and turned back
And sat down at the back of the temple.
As J, Nāmā, utter the praises of Harī,
The temple of the saints revolves. (Bhario Namdev)

Shudra was not the only target of Brahmans. The woman was also considered impure and low in status. Guru Nanak raised his voice against it, when he said :

**Why should we talk ill of her who gives birth to kings.
(Vār Āsā M. I.)

The Brahman or the religious teacher had also degenerated in the spiritual domain. The people went to the religious teacher of yore to seek guidance, but the Gurus (spiritual teachers) of these times were in the first place devoid of spiritual values and in the second place moved from place to place for material benefit. Their actions were ludircous :

***The disciples play on and the Gurus dance.
They move their feet and turn round their head.
The dust flies up and falls on their hair.
The people look, laugh and go home.
They dance for the sake of bread
And throw themselves down on the ground.
They sing about Gopīs and Kāhna (Lord Krishna),
They sing about Sītā and Rāmā. (Vār Āsā M. I.)

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*ਲੈ ਕਮਲੀ ਚਲਿਓ ਪਲਟਾਇ । ਦੇਹੁਰੈ ਪਾਛੈ ਬੈਠਾ ਜਾਇ ।
ਜਿਉ ਜਿਉ ਨਾਮਾ ਹਰਿ ਗੁਣ ਉਚਰੈ । ਭਗਤ ਜਨਾਂ ਕਉ ਦੇਹੁਰਾ ਫਿਰੈ ।
(ਭੈਰਉ ਨਾਮਦੇਉ)

**ਸੋ ਕਿਉ ਮੰਦਾ ਆਖੀਐ ਜਿਤੁ ਜੰਮੈ ਰਾਜਾਨ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

***ਵਾਇਨਿ ਚੇਲੇ ਨਚਨਿ ਗੁਰ । ਪੈਰ ਹਲਾਇਨਿ ਫੇਰਨਿ ਸਿਰ ।
ਉਡਿ ਉਡਿ ਰਾਵਾ ਝਾਟੈ ਪਾਇ । ਵੇਖੈ ਲੋਕੁ ਹਸੈ ਘਰਿ ਜਾਇ ।
ਰੋਟੀਆ ਕਾਰਣਿ ਪੂਰਹਿ ਤਾਲ । ਆਪੁ ਪਛਾੜਹਿ ਧਰਤੀ ਨਾਲਿ ।
ਗਾਵਨਿ ਗੋਪੀਆ ਗਾਵਨਿ ਕਾਨ । ਗਾਵਨਿ ਸੀਤਾ ਰਾਜੇ ਰਾਮ ।.....
(ਵਾਰ ਆਸਾ ਮਃ ੧)

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The followers of such religious teachers were even more advanced in their foul practices than their Gurus :

**1. The disciples whose Guru is blind, find no place (in the palace of Harī),
Without the True Guru, the Name is not obtained,
what relish is there without the Name ?
They come and go repenting like a crow in an empty house. (Srī Raga M. I.)

2. The disciples whose Guru is blind, commit evil deeds.
They do everything according to their own will and always tell lies.
They practise falsehood and always slander others.
Those slanderers drown themselves and all their families.
Wherever He leads them, they go thither, saith Nanak.
what those poor people can do ?
(Vār Rāmkalī M. III.)

3. They made many disciples and friends, but did not befriend Keshava, saith Kabir,
They went to see Harī, but their mind remained in the midst of the way.
(Shalok Kabir)

Although the current religious practices were followed by the followers of both Hindu and Muslim religions, they were still far away from reality :

**੧. ਗੁਰੂ ਜਿਨਾ ਕਾ ਅੰਧੁਲਾ ਚੇਲੇ ਨਾਹੀ ਠਾਉ ।
ਬਿਨੁ ਸਤਿਗੁਰ ਨਾਉ ਨ ਪਾਈਐ ਬਿਨੁ ਨਾਵੈ ਕਿਆ ਸੁਆਉ ।
ਆਇ ਗਇਆ ਪਛੁਤਾਵਣਾ ਜਿਉ ਸੁੰਞੈ ਘਰਿ ਕਾਉ। (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੨. ਗੁਰੂ ਜਿਨਾ ਕਾ ਅੰਧੁਲਾ ਸਿਖ ਭੀ ਅੰਧੇ ਕਰਮ ਕਰੇਨਿ ।
ਓਇ ਭਾਣੈ ਚਲਨਿ ਆਪਣੈ ਨਿਤ ਝੂਠੋ ਝੂਠ ਬੁਲੇਨਿ ।
ਕੂੜੁ ਕੁਸਤੁ ਕਮਾਵਦੇ ਪਰਨਿੰਦਾ ਸਦਾ ਕਰੇਨਿ । ਓਇ ਆਪ ਡੁਬੇ ਪਰ ਨਿੰਦਕਾ ਸਗਲੇ ਕੁਲ ਡੋਬੇਨਿ । ਨਾਨਕ ਜਿਤ ਓਇ ਲਾਏ ਤਿਤੁ ਲਗੇ ਉਇ ਬਪੁੜੇ ਕਿਆ ਕਰੇਨਿ । (ਵਾਰ ਰਾਮਕਲੀ ਮਃ ੩)

੩. ਸਿਖ ਸਾਖਾ ਬਹੁਤੇ ਕੀਏ ਕੇਸੋ ਕੀਓ ਨ ਮੀਤ । ਚਾਲੇ ਥੇ ਹਰਿ ਮਿਲਨ ਕਉ ਬੀਚੈ ਅਟਕਿਓ ਚੀਤ । (ਸ਼ਲੋਕ ਕਬੀਰ)

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**If Allah lives only in the mosque, then whose is the rest of the country ?
For Hindus He lives in the names of the idols, I have not seen the reality in both.
O Allah and Rām, I live by Thy praises,
Shower Thy graces on me, O Lord !
For them Harī lives in the south and Allah in the west;
Search in the heart, search in the heart, this is the real abode.
The Brahman practices Ekadashi and twenty-four Vratas (fasts) and the Qazi keeps fast during the whole month of Ramazān,
Keeping the eleven months aside, how can there be the treasure (of God) in one month ?
What is the use of bathing in Oṛissā (Jagannāth Purī) and bowing down the head in the mosque ?
There is deceit in the heart and yet prays ; what is the use of going on a pilgrimage to Kaabā ?.....
(Parbhātī Kabir)

All those peoples were like evil spirits :
*In Kalī (Kaliyuga), saith Nanak, they are born as ghosts,

**ਅਲਹੁ ਏਕ ਮਸੀਤ ਬਸਤ ਹੈ ਅਵਰ ਮੂਲਖ ਕਿਸ ਕੇਰਾ ।
ਹਿੰਦੂ ਮੂਰਤਿ ਨਾਮ ਨਿਵਾਸੀ ਦੁਹੁ ਮਹਿ ਤਤੁ ਨ ਹੇਰਾ ।
ਅਲਹੁ ਰਾਮ ਜੀਵਉ ਤੇਰੇ ਨਾਈ । ਤੂੰ ਕਰ ਮਿਹਰੰਮਤ ਸਾਈ ।
ਦਖਣ ਦੇਸ ਹਰੀ ਕਾ ਬਾਸਾ ਪਛਮ ਅਲਹੁ ਮੁਕਾਮਾ ।
ਦਿਲ ਮਹਿ ਖੋਜ ਦਿਲੈ ਦਿਲ ਖੋਜਹੁ ਏਹੀ ਠਉਰ ਮੁਕਾਮਾ ।
ਬ੍ਰਾਹਮਣ ਗਿਆਸ ਕਰਹਿ ਚਉਬੀਸਾ ਕਾਜੀ ਮਹ ਰਮਜਾਨਾ ।
ਗਿਆਰਹਿ ਮਾਸ ਪਾਸ ਕੈ ਰਾਖੇ ਏਕੈ ਮਾਹਿ ਨਿਧਾਨਾ ।
ਕਹਾ ਉਡੀਸੇ ਮਜਨ ਕੀਆ ਕਿਆ ਮਸੀਤ ਸਿਰ ਨਾਏ ।
ਦਿਲ ਮਹਿ ਕਪਟ ਨਿਵਾਜ ਗੁਜਾਰੈ ਕਿਆ ਹਜ ਕਾਬੈ ਜਾਇ ।.....
(ਪ੍ਰਭਾਤੀ ਕਬੀਰ)

*ਕਲੀ ਅੰਦਰ ਨਾਨਕਾ ਜਿੰਨਾ ਦਾ ਅਉਤਾਰ ।

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*The son and the daughter are small ghosts and the wife is the chieftain of these ghosts,
(Vār Bhiāgṛā M. I.)

The Yogīs had also degenerated spriritually. They renounced the world, but could not resist the temptation of coming near other women :

**This is not Yoga, O Yogī ! that leaving your family you go to the houses of others.
(Rāmkalī M. III.)

They also craved for supernatural powers ;

***You learn many postures of Siddhas,
Your mind asks for supernatural powers and entertainment.
Your mind is not satisfied and contented.
It becomes content on meeting the saint and attaining the supernatural power of the Name of Harī.
(Bilāwal M. IV.)

They begged for alms from door to door :

†Do you not feel ashamed of begging from door to door ? (Ramkālī M. I.)

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*ਪੁਤ ਜਿਨੂਰਾ ਧੀਅ ਜਿਨੂਰੀ ਜੋਰੂ ਜਿੰਨਾ ਦਾ ਸਿਕਦਾਰ ।
(ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੧)

**ਇਹੁ ਜੋਗ ਨ ਹੋਵੈ ਜੋਗੀ ਜਿ ਕੁਟੰਬ ਛੋਡ ਪਰਿਭਵਣ ਕਰਹਿ ।
(ਰਾਮਕਲੀ ਮਃ ੩)

***ਆਸਣ ਸਿਧ ਸਿਖਹਿ ਬਹੁਤੇਰੇ
ਮਨ ਮਾਂਗਹਿ ਰਿਧਿ ਸਿਧਿ ਚੇਟਕ ਚੇਟਕਈਆ ।
ਤ੍ਰਿਪਤਿ ਸੰਤੋਖ ਮਨ ਸਾਂਤਿ ਨ ਆਵੈ
ਮਿਲ ਸਾਧੂ ਤ੍ਰਿਪਤਿ ਹਰਿਨਾਮ ਸਿਧਿ ਪਈਆ ।
(ਬਿਲਾਵਲੁ ਮਃ ੪)

†ਘਰ ਘਰ ਮਾਗਤ ਲਾਜ ਨ ਲਾਗੈ । (ਰਾਮਕਲੀ ਮਃ ੧)

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The Brahmans or Pandits who practised astrology, also misguided the public :

*By astrological calculations, thou hast prepared the horoscope.
Thou readest and relatest but hast not gone in quest of the reality.....
Thou makest calculations but thy soul is in the anguish of delusion,
Go under the refuge of the Guru and obtain comfort.
(Rāmkalī M. I.)

As has been said earlier, there was falsehood everywhere. There were thugs and robbers also, who harasssed their brethren :

**1. The falsehood and deceit cannot remain concealed, the false appearance vanishes. (Vār Gaurī—M. IV.)
2. The dacoit loots the houses of others and the criminal fills his belly. (Sārang Parmanand)

The Brahmans or Pandits also sold the Name of God :

***Cursed is their life who write and sell the Name of the Lord. (Vār Sārang M. I.)

There were many people who in order to earn bread, adopted different guises. Their motive was not at all spiritual. It was only material benefit :

†1. He adopts many garbs and wanders, but there is deceit in the heart.

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*ਗਣਿ ਗਣਿ ਜੋਤਕੁ ਕਾਂਡੀ ਕੀਨੀ ।
ਪੜੈ ਸੁਣਾਵੈ ਤਤੁ ਨ ਚੀਨੀ ।.....
ਗਣਿਤ ਗਣੀਐ ਸਹਿਸਾ ਦੁਖ ਜੀਐ ।
ਗੁਰੁ ਕੀ ਸਰਣਿ ਪਵੈ ਸੁਖ ਥੀਐ । (ਰਾਮਕਲੀ ਮਃ ੧)

**੧. ਕੂੜ ਠਗੀ ਗੁਝੀ ਨ ਰਹੈ ਮੁਲੰਮਾ ਪਾਜ ਲਹਿ ਜਾਇ । (ਵਾਰ ਗਉੜੀ ਮਃ ੪)
੨. ਬਾਟਮਾਰ ਘਰ ਮੂਸ ਬਿਰਾਨੌ ਪੇਟ ਭਰੈ ਅਪਰਾਧੀ । (ਸਾਰੰਗ ਪਰਮਾਨੰਦ)

***ਧ੍ਰਿਗ ਤਿਨਾ ਕਾ ਜੀਵਿਆ ਜਿ ਲਿਖ ਲਿਖ ਵੇਚਹਿ ਨਾਉ ।
(ਵਾਰ ਸਾਰੰਗ ਮਃ ੧)

†੧. ਬਹੁ ਭੇਖ ਕਰ ਭਰਮਾਈਐ ਮਨ ਹਿਰਦੈ ਕਪਟ ਕਮਾਹਿ ।

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*He does not attain the palace of Harī, after death he becomes a worm of faeces. (Srī Raga M. III.)

2. Some gather up tuberous roots and eat them, their dwelling is in the forest.
Some wander as Yogīs and Sanyāsīs having put on ochre-coloured clothes,
But within there is much worldly thirst and desire for clothing and food.
Uselessly they waste their life, they are neither householders nor recluses. (Vār Mājh M. I.)

3. Who wear *dhotis* of three yards and a half and threefold cords,
On whose necks are rosaries and in whose hands are white (luminous) jugs,
These thugs (cheats) of Benares are not to be called the saints of Harī.
Such saints are not liked by me, they devour the whole tree deceitfully with its boughs.
Having scoured the vessels they put them on, having washed the wood they light it.
Digging out the earth they make two fireplaces, but eat *all the men.*

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*ਹਰਿ ਕਾ ਮਹਿਲ ਨ ਪਾਵਈ ਮਰ ਵਿਸਟਾ ਮਹਿ ਸਮਾਇ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੨. ਇਕ ਕੰਦ ਮੂਲ ਚੁਣ ਖਾਹਿ ਵਣਖੰਡ ਵਾਸਾ । ਇਕ ਭਗਵਾ ਵੇਸ ਕਰਿ ਫਿਰਹਿ ਜੋਗੀ ਸੰਨਿਆਸਾ । ਅੰਦਰ ਤਿਸਨਾ ਬਹੁਤ ਛਾਦਨ ਭੋਜਨ ਕੀ ਆਸਾ । ਬਿਰਥਾ ਜਨਮ ਗਵਾਇਨ ਗਿਰਹੀ ਨ ਉਦਾਸਾ ।.....
(ਵਾਰ ਮਾਝ ਮਃ ੧)

੩. ਗਜ ਸਾਢੇ ਤੈ ਤੈ ਧੋਤੀਆ ਤਿਹਰੇ ਪਾਇਨਿ ਤਗ ।
ਗਲੀ ਜਿਨਾ ਜਪਮਾਲੀਆ ਲੋਟੇ ਹਥਿ ਨਿਬਗ ।
ਓਇ ਹਰਿ ਕੇ ਸੰਤ ਨ ਆਖੀਅਹਿ ਬਾਨਾਰਸਿ ਕੇ ਠਗ ।
ਐਸੇ ਸੰਤ ਨ ਮੋਕਉ ਭਾਵਹਿ । ਡਾਲਾ ਸਿਉ ਪੇਡਾ ਗਟਕਾਵਹਿ ।
ਬਾਸਨ ਮਾਂਜਿ ਚੜਾਵਹਿ ਉਪਰਿ ਕਾਠੀ ਧੋਇ ਜਲਾਵਹਿ ।
ਬਸੁਧਾ ਖੋਦਿ ਕਰਹਿ ਦੁਇ ਚੂਲੇ ਸਾਰੇ ਮਾਣਸ ਖਾਵਹਿ ।

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*These sinners and criminals always wander about and are called Vaishnavas (*Apars*—those who do not touch others).
They always wander about, full of ego, and drown their whole family. (Āsā Kabir)

4. Many garbs are worn for beggary, many guises for filling the belly,
Without the devotion of Harī, there is no comfort, O creature !,
Without the Guru ego cannot go away.. (Gūjrī M. I.)

5. There is filth within, it is not cleansed, but he wears the garb of a recluse. (Gūjrī Trilochan)

6. The fire is not extinguished by several guises, the grief lurks in the mind ;
The snake is not killed by hitting on the hole, in a similar manner the Guru-less persons act. (Vār Vadhans M. III.)

7. There can be no devotion with heresy, God cannot be realised. (Vār Bilāwal M. III.)

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*ਓਇ ਪਾਪੀ ਸਦਾ ਫਿਰਹਿ ਅਪਰਾਧੀ ਮੁਖਹੁ ਅਪਰਸ ਕਹਾਵਹਿ ।
ਸਦਾ ਸਦਾ ਫਿਰਹਿ ਅਭਿਮਾਨੀ ਸਗਲ ਕੁਟੰਬ ਡੁਬਾਵਹਿ । (ਆਸਾ ਕਬੀਰ)

੪. ਐ ਜੀ ਬਹੁਤੇ ਭੇਖ ਕਰਹਿ ਭਿਖਿਆ ਕਉ ਕੋਤੇ ਉਦਰ ਭਰਨ ਕੈ ਤਾਂਈ ।
ਬਿਨ ਹਰਿ ਭਗਤ ਨਾਹੀ ਸੁਖ ਪ੍ਰਾਨੀ ਬਿਨ ਗੁਰੁ ਗਰਬ ਨ ਜਾਈ ।
(ਗੂਜਰੀ ਮਃ ੧)

੫. ਅੰਤਰ ਮਲ ਨਿਰਮਲ ਨਹੀ ਕੀਨਾ ਬਾਹਰ ਭੇਖ ਉਦਾਸੀ ।
(ਗੂਜਰੀ ਤ੍ਰਿਲੋਚਨ)

੬. ਭੇਖੀ ਅਗਨਿ ਨ ਬੁਝਈ ਚਿੰਤਾ ਹੈ ਮਨ ਮਾਹਿ ।
ਵਰਮੀ ਮਾਰੀ ਸਾਪ ਨ ਮਰੈ ਤਿਉ ਨਿਗੁਰੇ ਕਰਮ ਕਮਾਹਿ ।
(ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)

੭. ਪਾਖੰਡ ਭਗਤਿ ਨ ਹੋਵਈ ਪਾਰਬ੍ਰਹਮ ਨ ਪਾਇਆ ਜਾਇ ।
(ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੩)

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People worshipped God but with impure mind :

*1. The mind is encircled by vices and acts under their influence.
The ignorant worship in duality and are punished in the court of the Lord.
Though the god of soul (The Higher Soul) be worshipped, without the True Guru, understanding is not obtained. (Vār Srī Raga M. III.)

2. There is tilak (mark) on the forehead and rosary in the hand-this is the garb ;
People have considered Rām as a toy. (Bhairo Kabir)

They were full of delusions and had not the understanding of reality :

**1. Hear, O creature !, saith Kabir, leave all the delusions of mind,
Remember the Name only, O creature !, Take the refuge in One. (Dhanāsarī Kabir)

2. Forsake lust, anger and slandery,
Be happy by forsaking greed ;
Break the queer chain of delusion,
Harī is within and His relish is obtained (this way).
(Mārū M. I.)

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*੧. ਮਨ ਵੇਕਾਰੀ ਵੇੜਿਆ ਵੇਕਾਰਾ ਕਰਮ ਕਮਾਇ ।
ਦੂਜੈ ਭਾਇ ਅਗਿਆਨੀ ਪੂਜਦੇ ਦਰਗਹਿ ਮਿਲੈ ਸਜਾਇ ।
ਆਤਮ ਦੇਉ ਪੂਜੀਐ ਬਿਨ ਸਤਗੁਰੁ ਬੂਝ ਨ ਪਾਇ ।
(ਵਾਰ ਸ੍ਰੀਰਾਗੁ ਮਃ ੩)

੨. ਮਾਥੇ ਤਿਲਕ ਹਥ ਮਾਲਾ ਬਾਨਾ ।
ਲੋਗਨ ਰਾਮ ਖਿਲਉਨਾ ਜਾਨਾ । (ਭੈਰਉ ਕਬੀਰ)

**੧. ਕਹਿਤ ਕਬੀਰ ਸੁਨਹੁ ਰੇ ਪ੍ਰਾਨੀ ਛੋਡਹੁ ਮਨ ਕੋ ਭਰਮਾ ।
ਕੇਵਲ ਨਾਮ ਜਪਹੁ ਰੇ ਪ੍ਰਾਨੀ ਪਰਹੁ ਏਕ ਕੀ ਸਰਨਾ । (ਧਨਾਸਰੀ ਕਬੀਰ)

੨. ਕਾਮ ਕ੍ਰੋਧ ਪਰਹਰ ਪਰਨਿੰਦਾ ।
ਲਬ ਲੋਭ ਤਜ ਹੋਹੁ ਨਿਚਿੰਦਾ ।
ਭ੍ਰਮ ਕਾ ਸੰਗਲ ਤੋੜ ਨਿਰਾਲਾ ਹਰਿ ਅੰਤਰ ਹਰਿ ਰਸ ਪਾਇਆ ।
(ਮਾਰੂ ਮਃ ੧)

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They were full of ego :

*1. Everybody praises himself and wants to be praised to the utmost...
If the Word is recognised, saith Nanak, none acts in egotism. (Srī Raga M. I.)

2. The world is in agony because of the filth of ego, the word is filthy because of duality;
The filth of ego cannot be washed away, even if one bathes at one hundred holy places. (Srī Raga M. III.)

Their actions were inspired by their ignorant and self willed mind ;

**1. They are always in misery because they act in the obstinacy of their mind.
They do not attain contentment and do not love the truth. (Srī Raga M. III.)

2. All have tried, but none hath realised Him in the obstinacy of his mind. (Srī Raga M. IV.)

They were accustomed to bad deeds :

***You are accustomed to do the deed which makes you feel ashamed,

---

*੧. ਸਭ ਸਾਲਾਹੈ ਆਪ ਕਉ ਵਡਹੁ ਵਡੇਰੀ ਹੋਇ ।.....
ਨਾਨਕ ਸਬਦਿ ਪਛਾਣੀਐ ਹਉਮੈ ਕਰੈ ਨ ਕੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੨. ਜਗ ਹਉਮੈ ਮੈਲ ਦੁਖੁ ਪਾਇਆ ਮਲ ਲਾਗੀ ਦੂਜੈ ਭਾਇ ।
ਮਲ ਹਉਮੈ ਧੋਤੀ ਕਿਵੈ ਨ ਉਤਰੈ ਜੇ ਸਉ ਤੀਰਥ ਨਾਇ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

**੧. ਮਨਹਠ ਕਰਮ ਕਮਾਂਵਦੇ ਨਿਤ ਨਿਤ ਹੋਹਿ ਖੁਆਰ ।
ਅੰਤਰ ਸਾਂਤਿ ਨ ਆਵਈ ਨਾ ਸਚ ਲਗੈ ਪਿਆਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੨. ਮਨਹਠ ਕਿਨੈ ਨ ਪਾਇਆ ਕਰ ਉਪਾਵ ਥਕੇ ਸਭ ਕੋਇ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੪)

***ਜਿਹ ਕਰਣੀ ਹੋਵਹਿ ਸਰਮਿੰਦਾ ਇਹਾ ਕਮਾਨੀ ਰੀਤਿ ।

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*You have firmly adopted the wrong advice of slandering the saints and worshipping the followers of mammon. (Dhanāsarī M. V.)

There was malice in their minds. Even the learned did not practise righteouness;

**1. What ill-advice you follow, O Pandit !,
You will drown yourself with your family, why
do you not remember Rām ? O unlucky person !
What is the use of studying Vedas and Purānas like
an ass carrying the burden of sandalwood ?
You have not understood the significance of the Name
of Rām, how will you cross to the other end ?
(Mārū Kabir)

2. The Pandit studies and quarrels,
He does not understand the thing within. (Gauṛī M. I.)

3. The Pandits go through the holy books, but do not
understand their substance,
They give advice to others; this is the trade of
mammon.
They tell lies and wander, the good living is that of
the Word. (Srī Raga M. I.)

---

*ਸੰਤ ਕੀ ਨਿੰਦਾ ਸਾਕਤ ਕੀ ਪੂਜਾ ਐਸੀ ਦ੍ਰਿੜੀ ਬਿਪਰੀਤਿ ।
(ਧਨਾਸਰੀ ਮਃ ੫)

**੧. ਪੰਡੀਆ ਕਵਨ ਕੁਮਤਿ ਤੁਮ ਲਾਗੇ ।
ਬੂਡਹੁਗੇ ਪਰਵਾਰ ਸਕਲ ਸਿਉ ਰਾਮ ਨ ਜਪਹੁ ਅਭਾਗੇ ।
ਬੇਦ ਪੁਰਾਨ ਪੜੇ ਕਾ ਕਿਆ ਗੁਨ ਖਰ ਚੰਦਨ ਜਸ ਭਾਰਾ ।
ਰਾਮ ਨਾਮ ਕੀ ਗਤਿ ਨਹੀ ਜਾਨੀ ਕੈਸੇ ਉਤਰਸ ਪਾਰਾ । (ਮਾਰੂ ਕਬੀਰ)

੨. ਪੜ ਪੜ ਪੰਡਿਤ ਬਾਦ ਵਖਾਣੈ ।
ਭੀਤਰਿ ਹੋਂਦੀ ਵਸਤੁ ਨ ਜਾਣੈ । (ਗਉੜੀ ਮਃ ੧)

੩. ਪੰਡਿਤ ਵਾਚਹਿ ਪੋਥੀਆਂ ਨਾ ਬੂਝਹਿ ਵੀਚਾਰ ।
ਅਨ ਕਉ ਮਤੀ ਦੇ ਚਲਹਿ ਮਾਇਆ ਕਾ ਵਾਪਾਰ ।
ਕਥਨੀ ਝੂਠੀ ਜਗ ਭਵੈ ਰਹਿਣੀ ਸਬਦ ਸੁਸਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

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*4. He reads the holy books with commentaries,
He does not remember Rām, his way of living
is not flowless.
He instructs and makes other people firm,
But does not practise, whatever he says.
Understand the substance of the Vedas, O Pandit !,
Forsake the anger of your mind, O Pandit !,
(Rāmkalī M. V.)

The business was carried on without truth and sense of piety :

**1. Those who have no capital of truth, how can they
be happy ?
By carrying on a base traffic, the mind and body
become base. (Srī Raga M. I.)

2. He hath not carried on traffic with piety, he hath done
no good works, O friend ! (Srī Raga M. I.)

3. There is greed within, the filthy mind spreads filth.
Doing filthy deeds he is afflicted with suffering.
He carries on traffic of falsehood, he tells lies and gets
into misery. (Mārū M. I.)

Falsehood was prevalent everywhere. Even the person who practised austerity, had falsehood in his mind :

***Whoever hath falsehood in the mind, practiseth
falsehood,
He goes after māyā and is called an ascetic.

---

*੪. ਮੁਖ ਤੇ ਪੜਤਾ ਟੀਕਾ ਸਹਿਤ । ਹਿਰਦੈ ਰਾਮੁ ਨਹੀ ਪੂਰਨ ਰਹਤ ।
ਉਪਦੇਸੁ ਕਰੈ ਕਰਿ ਲੋਕ ਦ੍ਰਿੜਾਵੈ । ਅਪਨਾ ਕਹਿਆ ਆਪਿ ਨ ਕਮਾਵੈ ।
ਪੰਡਿਤ ਬੇਦੁ ਬੀਚਾਰਿ ਪੰਡਿਤ । ਮਨ ਕਾ ਕ੍ਰੋਧੁ ਨਿਵਾਰਿ ਪੰਡਿਤ ।
(ਰਾਮਕਲੀ ਮਃ ੫)

**੧. ਜਿਨਾ ਰਾਸਿ ਨ ਸਚ ਹੈ ਕਿਉ ਤਿਨਾ ਸੁਖ ਹੋਇ ।
ਖੋਟੈ ਵਣਜਿ ਵਣੰਜਿਐ ਮਨ ਤਨ ਖੋਟਾ ਹੋਇ । (ਸ੍ਰੀਰਾਗੁ ਮਃ ੧)

੨. ਧਰਮ ਸੇਤੀ ਵਾਪਾਰ ਨ ਕੀਤੋ ਕਰਮ ਨ ਕੀਤੋ ਮਿਤ । (ਸ੍ਰੀਰਾਗੁ ਮਃ ੧)

੩. ਅੰਤਰ ਲੋਭ ਮਨ ਮੈਲੋ ਮਲ ਲਾਏ । ਮੈਲੋ ਕਰਮੁ ਕਰੈ ਦੁਖ ਪਾਏ ।
ਕੂੜੋ ਕੂੜ ਕਰੈ ਵਾਪਾਰਾ ਕੂੜ ਬੋਲ ਦੁਖ ਪਾਇਦਾ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੩)

***ਮਨ ਕਾ ਝੂਠਾ ਝੂਠ ਕਮਾਵੈ । ਮਾਇਆ ਨੋ ਫਿਰੈ ਤਪਾ ਸਦਾਵੈ ।

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*Misguided by the delusions, he goes to all the holy places,

How that ascetic can realise the great reality ?
If by the graces of Guru one practises Truth,
That ascetic obtains emancipation.
(Vār Rāmkalī M. III.)

In short, this period of *Kaliyuga* was a period in which falsehood, malice, ignorance, violence etc. were rampant in India :

**1. The pious commit sins and practise piety,
The Gurus go to the houses of their disciples for instruction.

The love of woman and man depends on earnings (without which) he may come and go.
Nobody believes in Vedas and Shastras,
Every one has his own mode of worship.
The Qazi sits for justice,
He tells the beads of rosary and utters the Name of God ;

He accepts bribe and harms the rightful....
(Rāmkalī Kī Vār M. III—Shalok M. I.)

2. To the counterfeit they call genuine because they do not have any knowledge of the genuine.

---

*ਭਰਮੈ ਭੂਲਾ ਸਭ ਤੀਰਥ ਗਹੈ । ਓਹ ਤਪਾ ਕੈਸੇ ਪਰਮਗਤਿ ਲਹੈ ।
ਗੁਰੁਪਰਸਾਦੀ ਕੋ ਸਚ ਕਮਾਵੈ । ਨਾਨਕ ਸੋ ਤਪਾ ਮੋਖੰਤਰ ਪਾਵੈ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮ: ੩)

**੧. ਸਤੀ ਪਾਪੁ ਕਰਿ ਸਤੁ ਕਮੁਾਹਿ । ਗੁਰ ਦੀ ਖਿਆ ਘਰਿ ਦੇਵਣ ਜਾਹਿ ।
ਇਸਤਰੀ ਪੁਰਖੈ ਖਟਿਐ ਭਾਉ । ਭਾਵੈ ਆਵਉ ਭਾਵੈ ਜਾਉ ।
ਸਾਸਤ੍ਰ ਬੇਦ ਨ ਮਾਨੈ ਕੋਇ । ਆਪੋ ਆਪੈ ਪੂਜਾ ਹੋਇ ।
ਕਾਜੀ ਹੋਇਕੈ ਬਹੈ ਨਿਆਇ । ਫੇਰੇ ਤਸਬੀ ਕਰੇ ਖੁਦਾਇ ।
ਵਢੀ ਲੈ ਕੈ ਹਕ ਗਵਾਏ ।..... (ਵਾਰ ਰਾਮਕਲੀ ਮ: ੩—ਸ਼ਲੋਕ ਮ: ੧)

੨. ਖੋਟੇ ਕਉ ਖਰਾ ਕਹੈ ਖਰੇ ਸਾਰ ਨ ਜਾਣੈ ।

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*To the blind they give the name of examiner, the time of *Kaliyuga* is wonderful.
To the sleeping one they call awake and the waking one asleep.
To the living one they call dead, for the dead one they do not weep.
To the coming one they call going and the going one come.
To the property of others they call their own and their own property is not liked by them.
To the sweet one they call bitter and the bitter one sweet.
They slander those who are imbued with the Name of the Lord ; such things I have seen in *Kaliyuga*.
They worship the maid-servant (māyā) and the Lord is not seen by them.
By churning the water of the pond, no butter comes out of it. (Gaurī M. I.)

**3. Nārada (the mind) dances, this is the influence of *Kaliyuga*.
Where shall the abstinent and pious set their foot ?
The disciple turns to the Guru for food,
For the love of food, he comes to dwell in his house.

---

* ਅੰਧੇ ਕਾ ਨਾਉ ਪਾਰਖੂ ਕਲੀ ਕਾਲ ਵਿਡਾਣੈ ।
ਸੂਤੇ ਕਉ ਜਾਗਤ ਕਹੈ ਜਾਗਤ ਕਉ ਸੂਤਾ ।
ਜੀਵਤ ਕਉ ਮੂਆ ਕਹੈ ਮੂਏ ਨਹੀ ਰੋਤਾ ।
ਆਵਤ ਕਉ ਜਾਤਾ ਕਹੈ ਜਾਤੇ ਕਉ ਆਇਆ ।
ਪਰ ਕੀ ਕਉ ਅਪਨੀ ਕਹੈ ਅਪਨੈ ਨਹੀ ਭਾਇਆ ।
ਮੀਠੇ ਕਉ ਕਉੜਾ ਕਹੈ ਕੜੂਏ ਕਉ ਮੀਠਾ ।
ਰਾਤੇ ਕੀ ਨਿੰਦਾ ਕਰਹਿ ਐਸਾ ਕਲ ਮਹਿ ਡੀਠਾ ।
ਚੇਰੀ ਕੀ ਸੇਵਾ ਕਰਹਿ ਠਾਕੁਰ ਨਹੀਂ ਦੀਸੈ ।
ਧੋਖਰ ਨੀਰ ਵਿਰੋਲੀਐ ਮਾਖਨ ਨਹੀ ਰੀਸੈ । (ਗਉੜੀ ਮ: ੧)

**3. ਨਾਰਦ ਨਾਚੈ ਕਲਿ ਕਾ ਭਾਉ । ਜਤੀ ਸਤੀ ਕਹਿ ਰਾਖੈ ਪਾਉ ।
ਗੁਰੂ ਪਾਸਹੁ ਫਿਰ ਚੇਲਾ ਖਾਇ । ਤਾਮ ਪਰੀ-ਤਿ ਵਸੈ ਘਰ ਆਇ ।

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*By only seeing him, grace is not obtained.
None remains without taking and giving (bribery).
If there is something in the hand (for payment), then
the king administers justice.
No one cares for the order of God. (Āsā M. I.)

*4. It is not the time; none knows the method of Yoga
and the way of practising truth.
The holy places of the world have become impure,
this way the world is drowning.
The Name of Rām is the essence in *Kaliyuga*.
They close their eyes, get hold of their nose for the
deception of the world.
They get hold of their nose with thumb and finger
and claim to see the three worlds,
But they cannot see anything at their back, this is very
strange.
The Kshatrīyas have forsaken their religion and
adopted the language of *Malechhas* (Muslims).
The whole world has fallen alike and the state of
piety no longer prevails.

---

*ਦਰਸਨ ਦੇਖਿਐ ਦਇਆ ਨ ਹੋਇ । ਲਏ ਦਿਤੇ ਵਿਣ ਰਹੈ ਨ ਕੋਇ ।
ਰਾਜਾ ਨਿਆਉ ਕਰੈ ਹਥ ਹੋਇ । ਕਹੈ ਖੁਦਾਇ ਨ ਮਾਨੈ ਕੋਇ ।
(ਆਸਾ ਮਹਲਾ ੧)

*੪. ਕਾਲੁ ਨਾਹੀ ਜੋਗੁ ਨਾਹੀ ਨਾਹੀ ਸਤ ਕਾ ਢਬੁ ।
ਥਾਨਸਟ ਜਗ ਭਰਿਸਟ ਹੋਏ ਡੂਬਤਾ ਇਵ ਜਗੁ ।
ਕਲਿ ਮਹਿ ਰਾਮ ਨਾਮੁ ਸਾਰੁ ।
ਅਖੀ ਤ ਮੀਟਹਿ ਨਾਕ ਖਕੜਹਿ ਠਗਣ ਕਉ ਸੰਸਾਰੁ ।
ਆਂਣ ਸੇਤੀ ਨਾਕੁ ਪਕੜਹਿ ਸੂਝਤੇ ਤਿਨਿ ਲੋਅ ।
ਮਗਰ ਪਾਛੈ ਕਛੁ ਨ ਸੂਝੈ ਏਹੁ ਪਦਮੁ ਅਲੋਅ ।
ਖਤੀਆ ਤ ਧਰਮੁ ਛੋਡਿਆ ਮਲੇਛ ਭਾਖਿਆ ਗਹੀ ।
ਸ੍ਰਿਸਟਿ ਸਭ ਇਕ ਵਰਨ ਹੋਈ ਧਰਮ ਕੀ ਗਤਿ ਰਹੀ ।

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*They prepare and revise the eight grammars and
Purānas and study Vedas,
But without the Name of Harī, there is no emancipation, saith Nanak, the servant. (Dhanāsarī M. I.)

---

*ਅਸਟ ਸਾਜ ਸਾਜਿ ਪੁਰਾਣ ਸੋਧਹਿ ਕਰਹਿ ਬੇਦ ਅਭਿਆਸੁ ।
ਬਿਨੁ ਨਾਮ ਹਰਿ ਕੇ ਮੁਕਤਿ ਨਾਹੀ ਕਹੈ ਨਾਨਕੁ ਦਾਸੁ ।
(ਧਨਾਸਰੀ ਮ: ੧)

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CHAPTER VI

RELIGIOUS SYMBOLS AND RITUALS

Emphasis on outward forms and symbols—The initiation ceremony—Nitya and Naimittika Karmas—Sandhyā, Pūjā and Panchmahāyajna—The mode of worship in Vaishnavism—The sacraments—Propitiatory ceremonies—Vratas and Kathās—Six Karmas—The Mantras—Sūtak—The practices of asceties and Sannyāsīs etc.—The rituals and symbols of Muslims.

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CHAPTER VI

RELIGIOUS SYMBOLS AND RITUALS

Hinduism is the main religion of India. It is also known as Brahmanism. During the times under consideration, Muslims had established their monarchy in India. Hinduism and Islam were the two main religions of the times. The impact of Islam on Hindu culture had been considerable.[1]

Whereas the verses in *Adi Granth* give us an account of the religious degeneration of the Hindus and Muslims of the times, there is also the mention of the religious rituals and practices which were prevalent in the country. These rituals had been ordained by the Scriptures. But the common people were exploited in the name of religion and in many cases the religion had degenerated into mere forms and ceremonies.[2]

1. See the note on page 162.
2. The positive excellence of Hinduism and Islam was completely absorbed and synthesized by the Gurus in their hymns. They did not create anything new which was to stand against Hinduism and Islam completely, nor did they like philosophers or scholars hunting new theories, take any new intellectual stand. They were after truth. Whatever experiences of truth they found, they absorbed them in their hymns. Only those elements of Hinduism and Islam which had brought their degeneration were criticized and opposed. Bhai Gurdas also in his first Vār comments mainly on the degeneration, thereby he does not ignore the excellence of these philosophies. Secondly it is not the philosophy that had degenerated, but the religion in practice. Even Dr. Radhakrishnan in his introduction to Unesco *Adi Granth* says, "the Hindu leaders neglected to teach the spiritual relations to the people at large who were sunk in superstitions and materialism. Religion became confused with caste distinctions and taboos about eating and drinking. The Muslims were also victims of superstition and some of their leaders were afflicted with the disease of intolerance."

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The priests who conducted the form or forms of worship kept their material gains in view. The Brahman was supposed to be the custodian of religion in Hindu society. The Brahman priest was the central figure in every rite and ceremony and accepted due or undue charity, which was the cause of his moral degeneration :

*O Fool ! Thou hast gone out of bounds,
One alm misfits thee ;
The daughter of thine host is thy own daughter,
The undue offerings have contaminated thy life.
(Ragu Āsā M. III. Pattī)

The Brahman priest had, no doubt, read the Scriptures or Vedas, but had not imbibed the ideals, nor did he practise the virtues preached therein :

**1. He studies theVedas but always quarrels,
He does not remember the Name and is tied by *Yama*,
In duality he is always in misery,
The three *gunas* make him wander aimlessly.
(Mārū M III.)

2. He studies Vedas but quarrels,
He does not remember God and hath no respect.
(Soraṭhi M. III.)

3. The Vedas speak of three kinds of māyā,
In duality the impious do not comprehend reality,

---

*ਸਸੈ ਸੰਜਮੁ ਗਇਓ ਮੂੜੇ ਏਕੁ ਦਾਨੁ ਤੁਧੁ ਕੁਥਾਇ ਲਇਆ ।
ਸਾਈ ਪੁਤ੍ਰੀ ਜਜਮਾਨ ਕੀ ਸਾ ਤੇਰੀ ਏਤੁ ਧਾਨਿ ਖਾਧੈ ਤੇਰਾ ਜਨਮੁ ਗਇਆ । (ਰਾਗੁ ਆਸਾ ਮਹਲਾ ੩ ਪਟੀ)

**੧. ਵੇਦੁ ਪੜੈ ਅਨਦਿਨੁ ਵਾਦ ਸਮਾਲੇ ।
ਨਾਮ ਨ ਚੇਤੈ ਬਧਾ ਜਮਕਾਲੇ ।
ਦੂਜੈ ਭਾਇ ਸਦਾ ਦੁਖੁ ਪਾਏ ਤ੍ਰੈ ਗੁਣ ਭਰਮਿ ਭੁਲਾਇਦਾ । (ਮਾਰੂ ਮਃ ੩)

੨. ਵੇਦ ਪੜਹਿ ਤੈ ਵਾਦ ਵਖਾਣਹਿ ਬਿਨੁ ਹਰਿ ਪਤਿ ਗਵਾਈ ।
(ਸੋਰਠਿ ਮਃ ੩)

੩. ਵੇਦੁ ਪੁਕਾਰੈ ਤ੍ਰਿਬਿਧਿ ਮਾਇਆ ।
ਮਨਮੁਖ ਨ ਬੂਝਹਿ ਦੂਜੈ ਭਾਇਆ ।

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*They read of three qualities and do not know the One,
Without comprehending Him, they are miserable.
(Mājh M. III.)

4. They read Vedas and have not savoured Hari-nectar,
They quarrel and māyā hath captured them.
Without knowledge, they are always in the dark,
The Pious comprehend God and sing His praises.
(Mājh M. III.)

From the point of view of the subject-matter, the Vedas have been divided into three parts :

1. *Karam Kānd* or the part dealing with rituals
2. *Upāsanā Kand* or the part dealing with methods of worship

and 3. *Gian Kānd* or the part giving knowledge about the realisation of God.

The Brahman laid stress on the first two because they helped to maintain his importance. He advocated for certain actions and methods of worship according to Scriptures for the purification of mind, but in fact, his own mind was not pure. He did not show much interest in *Gian Kānd*, because he himself was shallow and never practised for the attainment of higher spiritual planes.

**You expect others to call you wise, O Pandit !
But you are devoid of knowledge and meditation.
(Vār Malār M. I.)

---

*ਤ੍ਰੈ ਗੁਣ ਪੜਹਿ ਹਰਿ ਏਕੁ ਨ ਜਾਣਹਿ ਬਿਨੁ ਬੂਝੇ ਦੂਖੁ ਪਾਵਣਿਆ ।
(ਮਾਝ ਮਹਲਾ ੩)

੪. ਵੇਦੁ ਪੜਹਿ ਹਰਿ ਰਸੁ ਨਹੀ ਆਇਆ ।
ਵਾਦ ਵਖਾਣਹਿ ਮੋਹੇ ਮਾਇਆ ।
ਅਗਿਆਨ ਮਤੀ ਸਦਾ ਅੰਧਿਆਰਾ ਗੁਰਮੁਖਿ ਬੂਝ ਹਰਿ ਗਾਵਣਿਆ ।
(ਮਾਝ ਮਹਲਾ ੩)

**ਗਿਆਨੁ ਧਿਆਨੁ ਕਛੁ ਸੂਝੈ ਨਾਹੀ ਚਤੁਰੁ ਕਹਾਵੈ ਪਾਂਡੇ ।
(ਵਾਰ ਮਲਾਰ ਕੀ ਮਹਲਾ ੧)

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The Brahman, who was thus without any experience in the field of *Giān* (knowledge), was well-versed in the famous Purānic legends. Namdev subjected the Brahman priest of his time to severe attack :

*Nāmā (Namdev) hath seen Beethhul (Vithul) to-day and addresses the fool—

O Pandit ! Thy Gāyatrī was grazing in the field of Lodha,
With a mastaff her leg was broken and she was walking with the lame leg,
O Pandit ! I saw your Mahādev riding on a white bull,
There was feast at Modi's house, but his son was killed.
O Pandit ! I saw your your Ramchand also,
He quarrelled with Rāvana and lost his wife.....

(Bilāwal Gaūnḍ Namdev)

Kabir has also painted the Brahman in similar colours :

**The Pandit hath business with laity.
The wise person thinks of reality ;
The amount of knowledge dependeth on the degree of intellect, sayeth Kabir.

(Ragū Gaurī Pūrbī Bāwan Akhrī of Kabir)

Guru Amar Dass addresses the Pandit in the following manner :

†O Pandit ! Think of the mind,

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*ਆਜੁ ਨਾਮੈ ਬੀਠਲੁ ਦੇਖਿਆ ਮੂਰਖ ਕੌ ਸਮਝਾਊ ਰੇ ।
ਪਾਂਡੇ ਤੁਮਰੀ ਗਾਇਤ੍ਰੀ ਲੋਧੇ ਕਾ ਖੇਤ ਖਾਤੀ ਥੀ ।
ਲੈ ਕਰ ਠੇਗਾ ਟਗਰੀ ਤੈਂਰੀ ਲਾਂਗਤ ਲਾਂਗਤ ਜਾਤੀ ਥੀ ।
ਪਾਂਡੇ ਤੁਮਰਾ ਮਹਾਦੇਉ ਧਉਲੈ ਬਲਦ ਚੜਿਆ ਆਵਤੁ ਦੇਖਿਆ ਥਾ ।
ਮੋਦੀ ਕੈ ਘਰ ਖਾਣਾ ਪਾਕਾ ਵਾਕਾ ਲੜਕਾ ਮਾਰਿਆ ਥਾ ।
ਪਾਂਡੇ ਤੁਮਰਾ ਰਾਮਚੰਦੁ ਸੋ ਭੀ ਆਵਤੁ ਦੇਖਿਆ ਥਾ ।
ਰਾਵਨ ਸੇਤੀ ਸਰਬਰ ਹੋਈ ਘਰ ਕੀ ਜੋਇ ਗਵਾਈ ਥੀ ।.....

(ਬਿਲਾਵਲੁ ਗੌਂਡ ਨਾਮਦੇਵ)

**ਪੰਡਿਤ ਲੋਗਹ ਕਉ ਬਿਉਹਾਰ । ਗਿਆਨਵੰਤ ਕਉ ਤਤੁ ਬੀਚਾਰੁ ।
ਜਾਕੈ ਜੀਅ ਜੈਸੀ ਬੁਧਿ ਹੋਈ । ਕਹਿ ਕਬੀਰ ਜਾਨੈਗਾ ਸੋਈ ।

(ਰਾਗੁ ਗਉੜੀ ਪੂਰਬੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ)

†ਪੰਡਿਤ ਇਸੁ ਮਨ ਕਾ ਕਰਹੁ ਬੀਚਾਰੁ ।

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*Other studies are burdensome, (Malār M. III)

Kabir gives us a clear view of the Pandit, Yogi, Sannyāsī and Tapsī of his time :

**Pandits are busy studying Purānas,
Yogīs are busy in yogic maditations ;
Sannyāsīs are intoxicated with ego,
Tapsīs are intoxicated with secrets of *Tapas* ;
All are intoxicated, none is awake,
With them are thieves robbing them. (Basant Kabir)

The Pandits belonged to the highest caste. The four Varnas (Original castes) i. e., Brahman, Kshatrīya, Vaishya and Shūdra were first instituted according to the division of Karma. Brahmans, Kshatrīyas and Vaishyas were given the name of *Dvijas* or twice-born. Thus for religious purposes we have only two divisions—*Dvijas* and Shūdras. Brahmans were given the duty of study and priesthood. Warlike duties were assigned to Kashatrīyas and trade and money-making concerns belonged to Vaishyas. The Shūdras had only to serve the *Dvijas*.

The word *Dvija*, which has been applied to the first three castes means the second birth. The first birth meant the physical birth from the womb through the mutual affection of the parents and second birth meant that birth which the spiritual teacher procured for a Brahman, Kshatrīya or Vaishya. This birth is said to be real. Only *Dvijas* were entitled to the inititation ceremony and the recitation of Vedic mantras.

The initiation ceremony was the investment with sacred thread. The second birth took place only on wearing

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*ਅਵਰੁ ਕਿ ਬਹੁਤਾ ਪੜਹਿ ਉਠਾਵਹਿ ਭਾਰੁ । (ਮਲਾਰ ਮਃ ੩)

**ਪੰਡਿਤ ਜਨ ਮਾਤੇ ਪੜਿ ਪੁਰਾਨ । ਜੋਗੀ ਮਾਤੇ ਜੋਗ ਧਿਆਨ ।
ਸੰਨਿਆਸੀ ਮਾਤੇ ਅਹੰਮੇਵ । ਤਪਸੀ ਮਾਤੇ ਤਪ ਕੈ ਭੇਵ ।
ਸਭ ਮਦ ਮਾਤੇ ਕੋਊ ਨ ਜਾਗ । ਸੰਗ ਹੀ ਚੋਰ ਘਰੁ ਮੁਸਨ ਲਾਗ ।
(ਬਸੰਤੁ ਕਬੀਰ).

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this thread known as *Janjhū*, yagyopavīta or Brahma-sūtra. In *Adi Granth*, this sacred thread is called *Janeū*. According to Manū, the Brahman's thread should be of cotton, Kshatrīya's of jute and Vaishya's of the wool of a ram. The wearing-in-ceremony of this sacred thread was performed by the Brahman. *Adi Granth* has rejected this ceremony of initiation :

*1. If mercy be the cotton, contentment the thread,
Continence the knot and truth the twist,
If this be the sacred thread of the soul,
Then O Pandit ! put it on me.
This sacred thread neither breaks, nor becomes dirty,
Neither it is burnt, nor lost ;
Blessed are they who put it round their necks and depart.
Bought for four *kaurīs*, it was worn on sacred floor,
The Brahman became the Guru and gave instructions in the ear.
When the person died, the thread fell off
And he went away without the thread. (Vār Āsā M. I)

2. Lakhs of thefts, fornications, falsehoods and abuses
Accompany the *being* day and night with lakhs of deceits and sins committed in secrecy.
The sacred thread is spun from the cotton,
The Brahman comes and twists it.

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*੧ ਦਇਆ ਕਪਾਹ ਸੰਤੋਖ ਸੂਤੁ ਜਤੁ ਗੰਢੀ ਸਤੁ ਵਟੁ ।
ਏਹੁ ਜਨੇਊ ਜੀਅ ਕਾ ਹਈ ਤ ਪਾਂਡੇ ਘਤੁ ।
ਨਾ ਏਹੁ ਤੁਟੈ ਨ ਮਲੁ ਲਗੈ ਨ ਏਹੁ ਜਲੈ ਨ ਜਾਇ ।
ਧੰਨ ਸੁ ਮਾਣਸ ਨਾਨਕਾ ਜੋ ਗਲਿ ਚਲੈ ਪਾਇ ।
ਚਉਕੜਿ ਮੁਲਿ ਅਣਾਇਆ ਬਹਿ ਚਉਕੈ ਪਾਇਆ ।
ਸਿਖਾ ਕੰਨਿ ਚੜਾਈਆ ਗੁਰੁ ਬ੍ਰਾਹਮਣੁ ਥੀਆ ।
ਓਹੁ ਮੁਆ ਓਹੁ ਝੜਿ ਪਇਆ ਵੇਤਰਗਾ ਗਇਆ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

੨. ਲਖ ਚੋਰੀਆ ਲਖ ਜਾਰੀਆ ਲਖ ਕੂੜੀਆ ਲਖ ਗਾਲਿ ।
ਲਖ ਠਗੀਆ ਪਹਿਨਾਮੀਆ ਰਾਤਿ ਦਿਨਸੁ ਜੀਅ ਨਾਲਿ ।
ਤਗੁ ਕਪਾਹਹੁ ਕਤੀਐ ਬਾਮਣੁ ਵਟੇ ਆਇ ।

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*A he-goat is killed, cooked and eaten,
And every one says: put it on.
It is thrown away on becoming old and a new one worn,
It had not broken, saith Nanak. if it had strength.
(Vār Āsā M. I.)

3. The true thread of praise and belief in His Name bring honour;
This thread is not broken and is obtained within the threshold of God, since it is pure. (Vār Āsā M. I.)

4. There is no sacred thread for the sensual pleasure of the man and woman,
Every morning spittle falls on the beard.
Neither there is thread for the feet nor for the hands,
Neither for the tongue, nor for the eyes.
He himself goes about without the thread,
But twists it and puts it on others..... (Vār Āsā M. I.)

5. A Hindu priest (Brahman) comes in the house of a Hindu,
By reciting *mantras* he puts the sacred thread round his neck,
After wearing the sacred thread, if one commits sin,
His purifications go in vain..... (Vār Rāmkalī M. I.)

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*ਕੁਹਿ ਬਕਰਾ ਰਿੰਨਿ ਖਾਇਆ ਸਭੁ ਕੋ ਆਖੈ ਪਾਇ ।
ਹੋਇ ਪੁਰਾਣਾ ਸੁਟੀਐ ਭੀ ਫਿਰਿ ਪਾਈਐ ਹੋਰੁ ।
ਨਾਨਕ ਤਗੁ ਨ ਤੁਟਈ ਜੇ ਤਗਿ ਹੋਵੈ ਜੋਰੁ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

੩. ਨਾਇ ਮੰਨਿਐ ਪਤਿ ਊਪਜੈ ਸਾਲਾਹੀ ਸਚੁ ਸੂਤ ।
ਦਰਗਹ ਅੰਦਰਿ ਪਾਈਐ ਤਗੁ ਨ ਤੁਟਸਿ ਪੂਤ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੪. ਤਗੁ ਨ ਇੰਦ੍ਰੀ ਤਗੁ ਨ ਨਾਰੀ । ਭਲਕੇ ਬੁਕ ਪਵੈ ਨਿਤ ਦਾੜੀ ।
ਤਗ ਨ ਪੈਰੀ ਤਗੁ ਨ ਹਥੀ । ਤਗੁ ਨ ਜਿਹਵਾ ਤਗੁ ਨ ਅਖੀ ।
ਵਤਗਾ ਆਪੇ ਵਤੈ । ਵਟਿ ਧਾਗੇ ਅਵਰਾ ਘਤੈ ।..... (ਵਾਰ ਆਸਾ ਮ: ੧)

੫. ਹਿੰਦੂ ਕੈ ਘਰ ਹਿੰਦੂ ਆਵੈ । ਸੂਤ ਜਨੇਊ ਪੜ ਗਲ ਪਾਵੈ ।
ਸੂਤ ਪਾਇ ਕਰੈ ਬਹਿਆਣੀ । ਨਾਤਾ ਧੋਤਾ ਖਾਇ ਨ ਪਾਈ ।.....
(ਵਾਰ ਰਾਮਕਲੀ—ਮ: ੧)

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Dvija was expected to pass through four stages of life i. e., Ashramas viz. Brahmacharya, Grahasthya, Vānaprastha and Sannyāsa. Brahmacharya is the stage of studentship and celibacy, Grahasthya—the stage of a householder, Vānaprastha—the life of retirement in the forest and Sannyāsa—the stage of renunciation and mendicancy. These stages were not systematically observed in the times under review, but the members of the orders were found throughout the country. *Adi Granth* rejects the three orders viz. Brahmacharya, Vānaprastha and Sannyāsa and lays emphasis on the life of a householder.

Karma, Bhaktī and Gyān are the three paths of Sanātan Dharma. The householder followed all these three paths, but he followed the path of Karma principally.

There are two categories of Karmas viz. *Nitya* and *Naimittika*. The first are observed daily and the second on special occasions.

Nitya Karmas are mainly divided into three parts:

1. Sandhyā
2. Pūjā or worship and
3. Panchmahāyajna

The Sandhyā means a prayer which is to be performed three times a day after taking bath. The first prayer is performed at sunrise, the second at noon and the third at sunset. This prayer is Vedic in origin. It is divided into three parts. The first part consists of Vedic mantras for purification, the second part contains the *Gāyatrī* or *Sāvitrī* mantra. This is followed by the well-known practice of pranāyāma. The *Dvija* breathes deeply, closing the right nostril, shutting the mouth and then both the nostrils with right hand; then expelling the breath through the left nostril.[1]

1. The Comparative Study of Religions by Widgery page 294.

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There is mention of Sandhyā and Gāyatrī in *Adi Granth*. (Gāyatrī Japa is an invocation to the sun. The devotee faces the sun.)

*1. He performs Sandhyā, saith Nanak, but not with pure heart,
He does not achieve concentration,
But undergoes births and deaths in misery.
(Vār Bihāgṛā M. III).

2. He performs Sandhyā, Tarpan and Gāyatrī,
But without true knowledge, he is in misery.
(Soraṭhi M. III.)

The second *Nitya* Karma is *Pūjā* (worship) which is offered to deities viz. Navagrahas (The guardian deities of the nine planets), Dasadikpālas (The guardians of the ten directions), Sūrya (Sun), Gaṇesha, Vishnu, Shiva and Shaktī. Every *Dvija* is supposed to offer Pūjā to Navgrahas and Dasadikpālas, who will save him from evil influences. In *Adi Granth*, these deities have been rejected :

**1. The True Guru gives the Name of the Lord,
Which casts away all the evil influences of the planets.
(Āsā M. V.)

2. There is only one God in the ten directions.
(Thittī Gauṛī M. V.)

3. I went in all the ten directions,
I saw Him everywhere. (Thittī Gauṛī M. V.)

After offering Pūjā to Navgrahas and Dasadikpālas, the special god of the sect is worshipped. The Vaishnavas,

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*੧. ਨਾਨਕ ਸੰਧਿਆ ਕਰੈ ਮਨਮੁਖੀ ਜੀਉ ਨ ਟਿਕੈ ਮਰ ਜੰਮੈ ਹੋਇ ਖੁਆਰ ।
(ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੩)

੨. ਸੰਧਯਾ ਤਰਪਣ ਕਰਹਿ ਗਾਇਤ੍ਰੀ ਬਿਨ ਬੂਝੈ ਦੁਖ ਪਾਇਆ ।
(ਸੋਰਠਿ ਮਃ ੩)

**੧. ਗਰਹ ਨਿਵਾਰੇ ਸਤਿਗੁਰੂ ਦੇ ਆਪਣਾ ਨਾਉ । (ਆਸਾ ਮਃ ੫)

੨. ਦਸੇ ਦਿਸਾ ਰਵਿਆ ਪ੍ਰਭੁ ਏਕੁ । (ਥਿਤੀ ਗਉੜੀ ਮਃ ੫)

੩. ਦਸ ਦਿਸ ਖੋਜਤ ਮੈ ਫਿਰਿਓ ਜਤ ਦੇਖਉ ਤਤ ਸੋਇ ।
(ਥਿਤੀ ਗਉੜੀ ਮਃ ੫)

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the Shaivas, the Shaktas, the Ganapatyas and the Sauryas the five principal sects who are worshippers of Vishnu, Shiva, Shaktī, Gaṇesha and Sūrya (Sun) respectively.

The Vaishnavas are devotees of Vishnu and his incarnations Rāma and Krishna. Guru Nanak holds the following view about these incarnations:

*1. The blind ten-headed Rāvana was beheaded,
But what greatness was achieved by killing Rāvana ?
(Āsā M. I.)

2. He who is said to have created the beings
And hath control of everything,
What greatness was achieved by Him in noosing Kālī ?
(Āsā M.I.)

There are references in *Adi Granth* to the form and mode of worship practised by Vaishnavas. They worship stones aud images whom they call Sāligrām. According to a Purānic legend, Vishnu was transformed into stone by the curse of Rishi Jullundur, when the former seduced his wife. His wife became Tulsī, the sacred plant. Thus Sāligrām and Tulsī both are worshipped by Vaishnavas. Here are the views of the saint-poets of *Adi Granth* about the Vaishnavite practices:

**1. Make Harī your Sāligrām, O Pandit !
And good actions your rosary and Tulsī.
(Basant Hindol M. I.)

2. He hath placed the Sāligrām before him,
But his mind resides in ten directions.

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*੧. ਅੰਧੁਲੈ ਦਹਸਿਰ ਮੂੰਡੁ ਕਟਾ੍ਇਆ ਰਾਵਣੁ ਮਾਰਿ ਕਿਆ ਵਡਾ ਭਇਆ ।
(ਆਸਾ ਮ: ੧)

੨. ਜੀਅ ਉਪਾ੍ਇ ਜੁਗਤਿ ਹਥਿ ਕੀਨੀ ਕਾਲੀ ਨਥਿ ਕਿਆ ਵਡਾ ਭਇਆ ।
(ਆਸਾ ਮ: ੧)

**੧. ਸਾਲਗਰਾਮ ਬਿਪ ਪੂਜਿ ਮਨਾਵਹੁ ਸੁਕ੍ਰਿਤ ਤੁਲਸੀ ਮਾਲਾ ।
(ਬਸੰਤੁ ਹਿੰਡੋ੍ਲ ਮ: ੧)

੨. ਆਗੈ ਰਾ੍ਖਿਓ ਸਾਲਿਗਰਾਮ । ਮਨ ਕੀਨੇ ਦਹਦਿਸ ਬਿਸ੍ਰਾਮ

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*He fixes the *tilak* on his forehead and throws himself
on the feet of Sāligrām,
Though he attracts people, but acts ignorantly.
Performing six Karmas and seated while putting on a
dhoti,
He always reads the scriptures in his fortunate abode.
He uses the rosary and begs for the ashes,
None hath attained final beatitude this way.
(Rāmkalī M. V.)

3. He takes a bath and worships the stone,
Without the love of Harī, he is full of dirt.
(Rāmkalī M. I.)

4. He hath a *tilak* on the forehead and rosary in the hand.
(Bhairo Kabir)

5. He is called Vaishnava,
He performs six Karmas,
But within him there is impurity of greed.
(Sārang M. V.)

6. What achievement hath been made by a Vaishnava,
saith Kabir,
Who hath prepared a beautiful rosary,
Who glitters from outside but is black from within.
(Shalok Kabir)

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*ਤਿਲਕ ਚਰਾਵੈ ਪਾਈ ਪਾ-ਇ । ਲੋਕੁ ਪਚਾਰਾ ਅੰਧ ਕਮਾ-ਇ ।
ਖਟੁ ਕਰਮਾ ਅਰ ਆਸਣੁ ਧੋਤੀ । ਭਾਗਠ ਗ੍ਰਿਹ ਪੜੈ ਨਿਤ ਪੋਥੀ ।
ਮਾਲਾ ਫੇਰੈ ਮੰ-ਗੈ ਬਿਭੂਤ । ਇਹ ਬਿਧ ਕੋਇ ਨ ਤਰਿਓ ਮੀਤ ।
(ਰਾਮਕਲੀ ਮਃ ੫)

੩. ਨਾਵਹਿ ਧੋਵਹਿ ਪੂਜਹਿ ਸੈਲਾ । ਬਿਨੁ ਹਰਿ ਰਾਤੇ ਮੈਲੇ ਮੈਲਾ ।
(ਰਾਮਕਲੀ ਮਃ ੧)

੪. ਮਾਥੇ ਤਿਲਕੁ ਹਥਿ ਮਾਲਾ ਬਾਨਾ । (ਭੈਰਉ ਕਬੀਰ)

੫. ਖੈਸਨੋ ਨਾਮੁ ਕਰਤ ਖਟ ਕਰਮਾ ਅੰਤਰਿ ਲੋਭ ਜੁਠਾਨ । (ਸਾਰੰਗ ਮਃ ੫)

੬. ਕਬੀਰ ਖੈਸਨੋ ਹੂਆ ਤ ਕਿਆ ਭਇਆ ਮਾਲਾ ਮੇਲੀ ਚਾਰਿ ।
ਬਾਹਰਿ ਕੰਚਨੁ ਬਾਰਹਾ ਭੀਤਰਿ ਭਰੀ ਭੰਗਾਰ । (ਸ਼ਲੋਕ ਕਬੀਰ)

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7. He forms circles on his body after taking a bath,
But his innermost dirt can never be removed this way.
(Prabhātī M. V.)

8. He is blind both within and outside and sings falsely,
He washes the body, forms the circles and worships mammon.
The dirt of ego is not removed from within,
He undergoes births and deaths again and again,
He is sleepy and full of passion, but his mouth repeats the Name of the Lord.
He is called Vaishnava, his actions are egoistic,
What fruit will he get by thrashing the chaff ?
(Vār Rāmkalī M. V.)

9. Why dost thou wander about the sixty-eight holy places ? O Kāpṛiā (Vaishnava) with a kamandal (pail) in your hand.
Hear O man ! saith Trilochan, what is to be threshed without grain ? (Gūjrī Trilochan)

10. Some installed Gopichandan *Tilak* on their forehead.
(Rāmkalī M. V.)

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*੭. ਕਰ ਇਸਨਾਨ ਤਨ ਚਕ੍ਰ ਬਣਾਏ । ਅੰਤਰ ਕੀ ਮਲ ਕਬਹੀ ਨ ਜਾਏ ।
(ਪ੍ਰਭਾਤੀ ਮਃ ੫)

੮. ਅੰਦਰਹੁ ਅੰਨਾ ਬਾਹਰਹੁ ਅੰਨਾ ਚੂਹੀ ਚੂੜੀ ਗਾਵੈ ।
ਦੇਹੀ ਧੋਵੈ ਚਕ੍ਰ ਬਣਾਏ ਮਾਇਆ ਨੋ ਬਹੁ ਧਾਵੈ ।
ਅੰਤਰਿ ਮੈਲੁ ਨ ਉਤਰੈ ਹਉਮੈ ਫਿਰਿ ਫਿਰਿ ਆਵੈ ਜਾਵੈ ।
ਨੀਂਦ ਵਿਆਪਿਆ ਕਾਮਿ ਸੰਤਾਪਿਆ ਮੁਖਹੁ ਹਰਿ ਹਰਿ ਕਹਾਵੈ ।
ਬੈਸਨੋ ਨਾਮੁ ਕਰਮ ਹਉ ਜੁਗਤਾ ਤੁਹ ਕੁਟੇ ਕਿਆ ਫਲੁ ਪਾਵੈ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮਃ ੫)

੯. ਕਾਇ ਕਮੰਡਲੁ ਕਾਪੜੀਆ ਰੇ ਅਠਸਠਿ ਕਾਇ ਫਿਰਾਹੀ ।
ਬਦਤਿ ਤ੍ਰਿਲੋਚਨ ਸੁਨ ਰੇ ਪ੍ਰਾਣੀ ਕਣ ਬਿਨੁ ਗਾਹੁ ਕਿ ਪਾਹੀ ।
(ਗੂਜਰੀ ਤ੍ਰਿਲੋਚਨ)

੧੦. ਕਿਨਹੀ ਤਿਲਕ ਗੋਪੀਚੰਦਨੁ ਲਾਇਆ । (ਰਾਮਕਲੀ ਮਃ ੫)

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*11. He observes fasts, goes to holy places and the Ganges,
He experiences thirst, hunger and nudity,
He worships collecting all the materials for worship,
He forms circles on the parts of the body,
He performs six Karmas and puts a *tilak* on the forehead. (Kāṇṛā M. V.)

12. Those who wear dhotīs of three and a half yards length,
Those who wear threefold sacred thread,
Those who wear rosaries around their necks and carry shining pails in their hands,
They are not saints of Harī, they are cheats of Benares. (Āsā Kabir)

The Vaishnavas gather in a temple in the morning and evening and make their offerings of flowers and foodstuffs. In the evening there is display of lights combined with offering of flowers and devotional singing. This is called *Ārati*. In *Pūjā*, the offerings consist of

dhūpa (incense burning),
dīpa (burning clarified ghee),
naividya (Offerings of sweet fruit etc.).
argha (grass blades and washed rice and oblations of water and milk etc.),
madhuparka (Offering of honey etc.),
gandha (perfumes—sandal paste etc.),
flowers and
tulasī leaves.

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*੧੧. ਬਰਤ ਨੇਮ ਤੀਰਥ ਸਹਿਤ ਗੰਗਾ । ਜਲ ਹੋਵਤ ਭੂਖ ਅਰੁ ਨੰਗਾ ।
ਪੂਜਾਚਾਰ ਕਰਤ ਮੈਲੰਗਾ । ਦਕ੍ਰ ਕਰਮ ਤਿਲਕ ਖਾਟੰਗਾ । (ਕਾਨੜਾ ਮਃ ੫)

੧੨. ਗਜ ਸਾਢੇ ਤੈ ਤੈ ਧੋਤੀਆ ਤਿਹਰੇ ਪਾਇਨ ਤਗ ।
ਗਲੀ ਜਿਨਾ ਜਪਮਾਲੀਆ ਲੋਟੇ ਹਥ ਨਿਬਗ ।
ਓਇ ਹਰਿ ਕੇ ਸੰਤ ਨ ਆਖੀਅਹਿ ਬਾਨਾਰਸ ਕੇ ਠਗ । (ਆਸਾ ਕਬੀਰ)

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Hindus worship according to the instructions of *Nārada Panchrātra* :

*Hindus have forgotten the source i.e. God,
They are following the wrong path,
They follow the instructions of Nārada in matters of worship,
They are blind and dumb with darkness around them,
These foolish and uncivilised people worship the stones.
(Vār Bihagṛā—M.I.)

In *Adi Granth*, there is mention of *Ārati* and the above-mentioned offerings. The Saint-poets have revolted against the old system of *ārati* and mode of worship :

**1. Within the platter of the sky,
Let sun and moon be the earthen lamps
And orbs of stars be like rubies.
Let there be incense of *chandan* and the fly-whisk of winds,
And the blooming flowers of all the vegetation be showered.
How wonderful this *ārati* must be, O remover of fears!
This *ārati* in which the kettle-drum is of boundless Word..... (Dhanāsarī M. I.)

2. Thy Name is my *ārati* and holy bath, O Murārī!
All the worldly expansions are false without the Name of Harī,

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*ਹਿੰਦੂ ਮੂਲੇ ਭੂਲੇ ਅਖੁਟੀ ਜਾਹੀ । ਨਾਰਦ ਕਹਿਆ ਸਿ ਪੂਜ ਕਰਾਹੀ ।
ਅੰਧੇ ਗੀਗੇ ਅੰਧ ਅੰਧਾਰ । ਪਾਥਰ ਲੇ ਪੂਜਹਿ ਮੁਗਧ ਗਵਾਰ ।
(ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੧)

**੧. ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੇ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ।
ਧੂਪੁ ਮਲਆਨਲੋ ਪਵਣੁ ਚਵਰੋ ਕਰੇ ਸਗਲ ਬਨਰਾਇ ਫੂਲੰਤ ਜੋਤੀ ।੧।
ਕੈਸੀ ਆਰਤੀ ਹੋਇ ਭਵਖੰਡਨਾ ਤੇਰੀ ਆਰਤੀ ।
ਅਨਹਤਾ ਸਬਦ ਵਾਜੰਤ ਭੇਰੀ ।੧। ਰਹਾਉ । (ਧਨਾਸਰੀ ਮਹਲਾ ੧)

੨. ਨਾਮੁ ਤੇਰੋ ਆਰਤੀ ਮਜਨੁ ਮੁਰਾਰੇ । ਹਰਿ ਕੇ ਨਾਮ ਬਿਨੁ ਝੂਠੇ ਸਗਲ ਪਸਾਰੇ ।

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*Thy Name is my seat of worship, my *kesar*-rubbing stone and the *kesar* which I sprinkle,
Thy Name is the water, the *chandan* which I rub and present,
Thy Name is my earthen lamp, the wick and the oil poured in it,
The lamp has been lit by thy Name and the whole house has become resplendent.
Thy Name is the thread and the wreath, the whole vegetation is impure ;
What should I present to Thee, O Lord ! when everything hath been created by Thee ?
The Name is Thine and is used as a fly-whisk for Thee.
(Dhanāsarī Ravidas)

3. I sacrifice myself for Kamlā-patī,
This is my *ārati* of *dhūpa*, *dīpa* and *ghee*.
(Dhanāsarī Sen)

4. If mind be the rubbing-stone, Thy name be the *chandan*,
If the *kungoo* of action is mixed in it,
Then there is real worship within the heart.
(Gūjrī M. I.)

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*ਨਾਮੁ ਤੇਰੋ ਆਸਨੋ ਨਾਮੁ ਤੇਰੋ ਉਰਸਾ ਨਾਮੁ ਤੇਰਾ ਕੇਸਰੋ ਲੇ ਛਿਟਕਾਰੇ ।
ਨਾਮੁ ਤੇਰਾ ਅੰਭੁਲਾ ਨਾਮੁ ਤੇਰੋ ਚੰਦਨੋ ਘਸਿ ਜਪੇ ਨਾਮੁ ਲੈ ਤੁਝਹਿ ਕਉ ਚਾਰੇ ।
ਨਾਮ ਤੇਰੋ ਦੀਵਾ ਨਾਮ ਤੇਰੋ ਬਾਤੀ ਨਾਮੁ ਤੇਰੋ ਤੇਲੁ ਲੇ ਮਾਹਿ ਪਸਾਰੇ ।
ਨਾਮੁ ਤੇਰੋ ਕੀ ਜੋਤਿ ਲਗਾਈ ਭਇਓ ਉਜਿਆਰੁ ਭਵਨ ਸਗਲਾ ਰੇ ।
ਨਾਮੁ ਤੇਰੋ ਤਾਗਾ ਨਾਮੁ ਫੂਲਮਾਲਾ ਭਾਰ ਅਠਾਰਹ ਸਗਲ ਜੂਠਾਰੇ ।
ਤੇਰੋ ਕੀਆ ਤੁਝਹਿ ਕਿਆ ਅਰਪਉ ਨਾਮੁ ਤੇਰਾ ਤੁਹੀ ਚਵਰ ਢੁਲਾਰੇ ।
(ਧਨਾਸਰੀ ਰਵਿਦਾਸ)

੩. ਧੂਪ ਦੀਪ ਘ੍ਰਿਤ ਸਾਜਿ ਆਰਤੀ ਵਾਰਨੇ ਜਾਉ ਕਮਲਾਪਤੀ ।
(ਧਨਾਸਰੀ ਸੈਣ)

੪. ਤੇਰਾ ਨਾਮ ਕਰੀ ਚਰਣਾਠੀਆ ਜੇ ਮਨ ਉਰਸਾ ਹੋਇ ।
ਕਰਣੀ ਕੁੰਗੂ ਜੇ ਰਲੈ ਘਟ ਅੰਤਰ ਪੂਜਾ ਹੋਇ । (ਗੂਜਰੀ ਮਃ ੧)

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*5. The calf has made the milk impure in the teats,
The flower has been made impure by the bumble-bee,
The water has been defiled by the fish,
What should I offer for the worship of Gobind,
O Mother !
There is none other flower, beautiful and pure.
The *chandan* is full of snakes,
The poison and nectar live side by side,
How should then The servant worship Thee
With *dhūpa, dīpa, naividya* and incense ?
In case I offer and present both mind and body,
I can realise God by the grace of the Guru.
I am not able to worship and honour Thee,
What will be my fate ? Saith Ravidas. (Gūjrī Ravidas)

The *ārati* is performed by Shaivites also around the *lingam*. "With prayers he (worshipper) pours water on the *lingam* and makes on it the three marks of *tripundra* with a paste of sandalwood ash, mixed sometimes with saffron. He makes similar marks on his own forehead and places flowers and leaves on the top of the *lingam* as a sort of offering to the god. During the ceremony sticks of incense are sometimes burnt, making a *dhūpa* (incense offering). Lights from ghee (clarified butter) are lit and *ārati* (circulation of the light around the image) is performed. He rings a bell in one hand and moves the lamp with the other. During all this he continues his

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*੫. ਦੂਧੁ ਤ ਬਛਰੈ ਜਨਹੁ ਬਿਟਾਰਿਓ । ਫੂਲੁ ਭਵਰਿ ਜਲੁ ਮੀਨਿ ਬਿਗਾਰਿਓ ।੧।
ਮਾਈ ਗੋਬਿੰਦ ਪੂਜਾ ਕਹਾ ਲੈ ਚਰਾਵਉ । ਅਵਰ ਨ ਫੂਲੁ ਅਨੂਪੁ ਨ ਪਾਵਉ ।
।੧। ਰਹਾਉ ।
ਮੈਲਾਗਰ ਬੇਰ੍ਹੈ ਹੈ ਭੁਇਅੰਗਾ । ਬਿਖੁ ਅੰਮ੍ਰਿਤ ਬਸਹਿ ਇਕ ਸੰਗਾ ।੨।
ਧੂਪ ਦੀਪ ਨਈਬੇਦਹਿ ਬਾਸਾ । ਕੈਸੇ ਪੂਜ ਕਰਹਿ ਤੇਰੀ ਦਾਸਾ ।੩।
ਤਨ ਮਨ ਅਰਪਉ ਪੂਜ ਚਰਾਵਉ । ਗੁਰ ਪਰਸਾਦਿ ਨਿਰੰਜਨ ਪਾਵਉ ।੪।
ਪੂਜਾ ਅਰਚਾ ਆਹਿ ਨ ਤੋਰੀ । ਕਹਿ ਰਵਿਦਾਸ ਕਵਨ ਗਤ ਮੋਰੀ ।੫। ।੧।
(ਗੂਜਰੀ ਰਵਿਦਾਸ)

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mantras (prayer or invocations) offering various services to the god."[1]

In *Adi Granth*, the worship of *lingam* and Shiva has been rejected :

*1. He can not see the Lord in the house
And hangs the stone (lingam) round his neck.
The follower of mammon wanders in illusion,
He churns water and dies in misery,
The stone which is 'The Lord' for him
Drowns him with itself. (Sūhī M.V.)

2. Those who repeat the name of Shiva
Get a bull to ride and a rattle to play upon.
(Gaunḍ Namdev)

There are several manifestations of Shiva and Shaktī like the manifestations of Vishnū, which are worshipped. The manifestations of Shiva are Bhairva, Rudra, Mahavīra etc. and those of Shaktī are Chandī, Kālī, Durgā etc. The worship of gods or goddesses and their manifestations has been rejected in *Adi Granth* :

**1. The gods and goddesses are worshipped, O Brother !,
What ought we beg and what can they give ?
The stone bathed in water, O brother !,
sinks down in it. (Soraṭhī M.I.)

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1. The Comparative study of Religions by Widgery Pages 293-4.

*੧. ਘਰ ਮਹਿ ਠਾਕੁਰ ਨਦਰਿ ਨ ਆਵੈ । ਗਲ ਮਹਿ ਪਾਹਣੁ ਲੈ ਲਟਕਾਵੈ ।
ਭਰਮੈ ਭੂਲਾ ਸਾਕਤੁ ਫਿਰਤਾ । ਨੀਰੁ ਬਿਰੋਲੈ ਖਪਿ ਖਪਿ ਮਰਤਾ ।
ਜਿਸੁ ਪਾਹਣ ਕਉ ਠਾਕੁਰੁ ਕਹਤਾ । ਓਹ ਪਾਹਣ ਲੈ ਉਸ ਕਉ ਡੁਬਤਾ ।
(ਸੂਹੀ ਮਃ ੫)

੨. ਸ਼ਿਵ ਸ਼ਿਵ ਕਰਤੇ ਜੋ ਨਰ ਧਿਆਵੈ ।
ਬਰਦ ਚਢੇ ਡਉਰੂ ਢਮਕਾਵੈ । (ਗੌਂਡ ਨਾਮਦੇਵ)

**੧. ਦੇਵੀ ਦੇਵਾ ਪੂਜੀਐ ਭਾਈ ਕਿਆ ਮਾਗਉ ਕਿਆ ਦੇਇ ।
ਪਾਹਣ ਨੀਚ ਪਖਾਲੀਐ ਭਾਈ ਜਲ ਮਹਿ ਬੂਡਹਿ ਤੇਹ । (ਸੋਰਠਿ ਮਃ ੧)

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*2. Whoever runs towards Bhairo, Bhoot (ghost) or Seetla,
Gets a donkey to ride upon and raises the dust.
(Gaund Namdev)

3. Whoever worships Mahā Māī (The great goddess)
Will be born as a woman. (Gaund Namdev)

The *Tantras* divide Shaktas into two paths viz. Dakshina and Vāma. The Vāmacharīs are steeped in sensuous life. They worship their Supreme goddess by drawing secret circles :

**He forms circles and deceives others. (Bhairo M.V.)

The worship of Ganesha and Sūrya has also been rejected by *Adi Granth* :

†1. He worships the stone and the symbols of Ganesha.
(Prabhāti Beni)

2. The mouthfuls of water are pure, saith Nanak,
If anyone knows the way. (Vār Sārang M.I.)

The second example refers to the practice of filling the mouth with water before the sun and then throwing it out for the purpose of purification of the mind.

The third kind of Nitya-Karmas are *Panchmahāyajnas*. The following are the five kinds of sacrifices performed every day :

1. Brahma Yajna,
2. Pitrī Yajna,
3. Deva Yajna,

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*੨. ਭੈਰਉ ਭੂਤ ਸੀਤਲਾ ਧਾਵੈ । ਖਰ ਬਾਹਨ ਓਹ ਛਾਰ ਉਡਾਵੈ ।
(ਗੌਂਡ ਨਾਮਦੇਵ)

੩. ਮਹਾ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ । ਨਰ ਸੈ ਨਾਰ ਹੋਇ ਅਉਤਰੈ ।
(ਗੌਂਡ ਨਾਮਦੇਵ)

**ਚਕ੍ਰ ਬਣਾਇ ਕਰੈ ਪਾਖੰਡ । (ਭੈਰਉ ਮਃ ੫)

†੧. ਸਿਲ ਪੂਜਸਿ ਚਕ੍ਰ ਗਣੇਸੰ । (ਪ੍ਰਭਾਤੀ ਬੇਣੀ)

੨. ਨਾਨਕ ਚੁਲੀਆ ਸੁਚੀਆ ਜੇ ਭਰਿ ਜਾਣੈ ਕੋਇ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੧)

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4. Bhūta Yajna and
5. Atithī Yajna.

The first Yajna is Brahma Yajna which calls upon every Hindu to study the Vedas. In the times of the Saint-poets, the Vedas were read and studied,[1] but these saints did not accept the authority of the Vedas :

*1. The Vedas talk of controversial things
By which neither the peace of mind is attained nor the Word is realised ;
The Vedas determine all the virtues and vices,
Only the saint (Gurmukh) drinks the nectar.
(Mārū M. III.)

2. The Purānas and Vedas know not His secret,
The True Guru hath made me realise Brahman, saith Nanak. (Asā M. I.)

3. The illusion in the mind is not cast off
By the study of man-made Vedas and Katebas (The holy books of non-Hindus). (Tilang Kabir)

The second Yajna is Pitrī Yajna, which contains oblations offered to the manes. This Yajna is a libation of water poured out to the *pitrs*. This is known as *Tarpan*.[2] The Saint-poets have voiced their feelings against this Yajna. Kabir says :

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1. ਪਾਠੁ ਪੜਿਓ ਅਰ ਬੇਦ ਬੀਚਾਰਿਓ..... (ਸੋਰਠਿ ਮਃ ੫)

*੧. ਬੇਦ ਬਾਦ ਸਭ ਆਖ ਵਖਾਣਹਿ । ਨ ਅੰਤਰ ਭੀਜੈ ਨ ਸਬਦ ਪਛਾਣਹਿ ।
ਪੁੰਨ ਪਾਪੁ ਸਭ ਬੇਦ ਦ੍ਰਿੜਾਇਆ ਗੁਰਮੁਖ ਅੰਮ੍ਰਿਤ ਪੀਜੈ ਹੇ ।
(ਮਾਰੂ ਮਃ ੩ ਸੋਲਹਾ)

੨. ਅਸਟਦਸੀ ਚਹੁੰ ਭੇਦ ਨ ਪਾਇਆ ।
ਨਾਨਕ ਸਤਿਗੁਰ ਬ੍ਰਹਮ ਦਿਖਾਇਆ । (ਆਸਾ ਮਃ ੧)

੩. ਬੇਦ ਕਤੇਬ ਇਫਤਰਾ ਭਾਈ ਦਿਲ ਕਾ ਫਿਕਰ ਨ ਜਾਇ । (ਤਿਲੰਗ ਕਬੀਰ)

2. ਸਾਪਿਆ ਤਰਪਣੁ ਕਰਹਿ ਗਾਵਿਤੀ..... (ਸੋਰਠਿ ਮਃ ੩)

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*I have nothing to do with gods and Pitrīs of the house,
I have adopted the Word of the Guru. (Bilāwal Kabir)

The third Yajna is Deva Yajna which consists of sacrifices to gods through fire. The sacred fires are kept burning on sacrificial platforms (Vedīs) and oblations of ghee are offered. This practice is known as *Havaña*. *Adi Granth* has also rejected this Yajna :

**1. The Havana, Yagya and pilgrimage to holy places were performed,
But they all lead towards ego and vices. (Gaurī M. V.)

2. The Lord is not realised
By practising Havana, Yagya, Japa, Austerity,
Continence and pilgrimage to holy places.
(Bhairo M. V.)

The fourth Yajna is Bhūta Yajna which consists of sacrifices to spirits or departed souls. This is also rejected in *Adi Granth*.[1]

The fifth Yajna is Atithi Yajna which means hospitality to guests. It also includes giving of alms to the needy. This Yajna also signifies the care of the sick, depressed fellow-beings and animals. This Yajna has been considered as a good moral act in *Adi Granth*.

†A Kshatryia who sows (the seed of) Charity with full knowledge of the field,

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**ਘਰ ਕੇ ਦੇਵ ਪਿਤਰ ਕੀ ਛੋਡੀ ਗੁਰੁ ਕੇ ਸਬਦੁ ਲਇਓ ।
(ਬਿਲਾਵਲੁ ਕਬੀਰ)

**੧. ਹੋਮ ਜਗ ਤੀਰਥ ਕੀਏ ਬਿਚ ਹਉਮੈ ਬਧੈ ਬਿਕਾਰ । (ਗਉੜੀ ਮਃ ੫)

੨. ਹੋਮ ਜਗ ਜਪ ਤਪ ਸਭ ਸੰਜਮ ਤਟ ਤੀਰਥ ਨਹੀ ਪਾਇਆ ।
(ਭੈਰਉ ਮਃ ੫)

1. ਭੈਰਉ ਭੂਤ ਸੀਤਲਾ ਧਾਵੈ ।
ਖਰਬਾਹਨ ਓਹ ਛਾਰ ਉਡਾਵੈ । (ਗੌਂਡ ਨਾਮਦੇਵ)

†ਖੇਤੁ ਪਛਾਣੈ ਬੀਜੈ ਦਾਨੁ ।

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*He receives respect in the court of the Lord.
(Shalok Vārā te Vadhīk M. I.)

But when the Yajna is combined with ego, it is rejected by *Adi Granth*:

**1. The generous is content with the idea of generosity,
But after giving alms he begs from the Lord a hundred times of what he hath given
And is also hungry of fame. (Vār Āsā M. I.)

2. If citadels of gold, horses and elephants are given in charity,
If the land and cows are given as alms,
The ego is still there in the mind. (Srī Rāga M. I.)

After *Nitya* Karmas we come to *Naimittika* (Occasional) Karmas which are divided into four parts:

1. The Saṁskāras (Sacraments)
2. Shantīs (propitiatory ceremonies)
3. Vratas (Fasts with gifts and recitation of sacred legends) and
4. Prayaschittas (Penances for purification of the soul from sins)

The first Naimittika Karmas are Saṁskaras or Sacraments. There are forty-six sacrements, but the following are the more important:

1. Garbhādhāna—The ceremony of conception
2. Jāta Karma—The ceremony after birth
3. Nāmadheya—The ceremony of naming the child

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*ਸੋ ਖੜੀ ਦਰਗਹ ਪਰਵਾਣੁ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੧)

**੧. ਸਤੀਆ ਮੰਨਿ ਸੰਤੋਖੁ ਉਪਜੈ ਦੇਣੈ ਕੈ ਵੀਚਾਰਿ ।
ਦੇ ਦੇ ਮੰਗਹਿ ਸਹਸਾ ਗੁਣਾ ਸੋਭ ਕਰੇ ਸੰਸਾਰੁ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

੨. ਕੰਚਨ ਕੇ ਕੋਟ ਦਤੁ ਕਰੀ ਬਹੁ ਹੈਵਰ ਗੈਵਰ ਦਾਨੁ ।
ਭੂਮਿ ਦਾਨੁ ਗਉਆ ਘਣੀ ਭੀ ਅੰਤਰਿ ਗਰਬੁ ਗੁਮਾਨੁ ।
(ਸਿਰੀ ਰਾਗ ਮਹਲਾ ੧)

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4. Annaprasana—The ceremony of first feeding with rice
5. Chudakarna—Tonsure ceremony
6. Upanayana—Initiation ceremony
7. Vivāha—Marriage ceremony
8. Sharddha—The funeral ceremony

There is no direct mention of most of these sacraments in *Adi Granth*, but all these ceremonies have been rejected :

*Many prescribed works are practised,
But without the Name of the Lord they are but woe and egotism,
One is bound by the fetter and the noose of *māyā*,
He procures release by the Light of the Guru, saith Nanak.
(Gaurī Guārarī M. III.)

The first two sacraments i. e. Garbhādhāna and Jāta Karma have been interpreted in the following manner by Guru Arjan Dev, on the birth of Guru Hargovind :

**He hath been sent by the True Guru,
The son—may his life be long—was conceived,
He came and dwelt in the womb.
The mother was very happy.
... ...
The child was born after ten months by the Will of the Lord,
Grief was effaced and there was great joy.

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*ਕਰਮ ਕਾਂਡ ਬਹੁ ਕਰਹਿ ਅਚਾਰ । ਬਿਨੁ ਨਾਮੈ ਧ੍ਰਿਗੁ ਧ੍ਰਿਗੁ ਅਹੰਕਾਰ ।
ਬੰਧਨਿ ਬਾਧਿਓ ਮਾਇਆ ਫਾਸ । ਜਨ ਨਾਨਕ ਛੂਟੈ ਗੁਰ ਪਰਗਾਸ ।
(ਗਉੜੀ ਗੁਆਰੇਰੀ ਮਃ ੩)

**ਸਤਿਗੁਰ ਸਾਚੈ ਦੀਆ ਭੇਜ । ਚਿਰਜੀਵਨ ਉਪਜਿਆ ਸੰਜੋਗ ।
ਉਦਰੈ ਮਾਹਿ ਆਇ ਕੀਆ ਨਿਵਾਸ । ਮਾਤਾ ਕੈ ਮਨ ਬਹੁਤ ਬਿਗਾਸ ।
ਦਸੀ ਮਾਸੀਂ ਹੁਕਮ ਬਾਲਕ ਜਨਮ ਲੀਆ ।
ਮਿਟਿਆ ਸੋਗ ਮਹਾਂ ਅਨੰਦ ਥੀਆ ।

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*Female friends sing 'Anand', the hymn of the Guru,
Which pleases the mind of the True Lord. (Āsā M. V.)

We have already seen the rejection of the initiation ceremony. The Vivāha ceremony was publicly performed according to the Shastric injunctions.[1] These Shastric injunctions were rejected by *Adi Granth*.

Vivāha is considered as a religious sacrament. The Hindu bridegroom takes the hand of the bride and together they circumambulate the fire. The Sikhs circumambulate the holy Guru Granth Sahib for four times while the marriage hymns or *lāvā'* are sung. These hymns instruct the couple to lead the life of an ideal householder cultivating the highest morality and spirituality.[2]

The final sacrament is the funeral ceremony. The dead body is bathed immediately after death so that the person may not become a *preta* or ghost.[3] Then the body is wrapped in silk or cotton cloth. The colour of this cloth differs with the status of the deceased. Then the priest performs the *Pathika* ceremony, after which the body is taken to the cremation ground, where it is placed on a pyre and burnt. The ashes are then collected and are taken to and immersed in the Ganges.

At the time of death the near ones weep bitterly. The "siāpā" is arranged which is a ghostly Karma according to *Adi Granth* :

**1. Whosoever weep, they all bind together a bundle of rice-straw, (*i.e.* they weep uselessly) (Srī Rāga M.I.)

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*ਗੁਰਬਾਣੀ ਸਖੀ ਆਨੰਦ ਗਾਵੈ । ਸਾਚੈ ਸਾਹਿਬ ਕੈ ਮਨ ਭਾਵੈ ।
(ਆਸਾ ਮਃ ੫)

1. Comparative Study of Religions by Widgery, pages 317-20.
2. See *Lāvā'* in Sūhī M. IV in *Adi Granth*.
3. ਜਬ ਹੀ ਹੰਸ ਤਜੀ ਇਹ ਕਾਇਆ ਪ੍ਰੇਤ ਪ੍ਰੇਤ ਕਰ ਭਾਗੀ । (ਸੋਰਠਿ ਮਃ ੯)

**੧. ਹੋਵਣ ਵਾਲੇ ਜੋਤੜੇ ਸਭ ਬੰਨਹਿ ਪੰਡ ਪਰਾਲਿ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

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*2. Why do you cry ? The soul *is* and *will be*.
You will weep for that one, but who will weep for you ?
You do a useless affair, o brothren ! You practise falsehood,
That one never listens ; you only make the people listen. (Āsā M.I.)

People spend a lot on funeral rites :

**1. What is the use of decorating the dead body ?
(Gaurī M. V.)

2. If any one applies sandalwood to the dead body,
What fruit will he get from that ? (Bhairo Kabir)

Hindus believe that by burning the dead body, the soul secures a blessed position, but Ādi Granth gives it no significance.

†1. The body was created to be destroyed by three methods
By water, by dogs (animals) and by fire.
(Soraṭhi M.V.)

2. Some bodies are burnt, some buried and some eaten by dogs.
Some are thrown in water and some in dry wells,

---

*੨. ਓਹੀ ਓਹੀ ਕਿਆ ਕਰਹੁ ਹੈ ਹੋਸੀ ਸੋਈ ।
ਤੁਮ ਰੋਵਹੁਗੇ ਓਸਨੋ ਤੁਮ ਕਉ ਕਉਣ ਰੋਈ ।
ਧੰਧਾ ਪਿਟਹੁ ਭਾਹੀਹੋ ਤੁਮ ਕੂੜ ਕਮਾਵਹੁ ।
ਓਹ ਨ ਸੁਣਹੀ ਕਤ ਹੀ ਤੁਮ ਲੋਕ ਸੁਣਾਵਹੁ । (ਆਸਾ ਮਹਲਾ ੧)

**੧. ਕਵਨ ਅਰਥ ਮਿਰਤਕ ਸੀਂਗਾਰ । (ਗਉੜੀ ਮਃ ੫)

੨. ਜੇ ਮਿਰਤਕ ਕਉ ਚੰਦਨ ਚੜਾਵੈ । ਉਸ ਤੇ ਕਹਹੁ ਕਵਨ ਫਲ ਪਾਵੈ ।
(ਭੈਰਉ ਕਬੀਰ—ਮਃ ੫)

†੧. ਤੀਨ ਸੰਡਿਆ ਕਰ ਦੇਹੀ ਕੀਨੀ ਜਲ ਕੂਕਰ ਭਸਮੇਹੀ । (ਸੋਰਠਿ ਮਃ ੫)

੨. ਇਕ ਦਬਹਿ ਇਕ ਦਬੀਅਹਿ ਇਕਨਾ ਕੁਤੇ ਖਾਹਿ ।
ਇਕ ਪਾਣੀ ਵਿਚ ਉਸਟੀਅਹਿ ਇਕ ਭੀ ਫਿਰ ਹਸਣ ਪਾਹਿ ।

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*It is not known where the souls go, saith Nanak.
(Vār Soraṭhi M. III.)

One or two days after death, the priest begins to read *Garuda Purāna*, in which there is description of the dreadful route leading to the abode of *Yama* and also the methods of sending bread, water, clothes, earthen lamp etc. to the spirit of the deceased. The description of the route is found in *Sukhmanī* of Guru Arjan Dev in *Adi Granth* :

**Where there is neither mother nor father, nor son, nor friend, nor brother,
Only the Name of the Lord is the helper there, O mind !,
Where the frightful messengers of Yama grind the people,
There the Name of the Lord will go with Thee.
Where there is very great hardship,
The Name of the Lord saves Thee at once.
... ...
The way on which it goes alone,
The delightful Name of Harī goes with it.
... ...
The way on which miles can not be counted,
There the Name of Harī is a viaticum with thee.
The way on which there is very deep darkness,
There the Name of Harī is light with thee.
The way on which there is no acquaintance,
There the Name of Harī is thy acquaintance.

---

*ਨਾਨਕ ਏਵ ਨ ਜਾਪਈ ਕਿਥੈ ਜਾਇ ਸਮਾਹਿ । (ਵਾਰ ਸੋਰਠਿ ਮਃ ੩)

**ਜਹ ਮਾਤ ਪਿਤਾ ਸੁਤ ਮੀਤ ਨ ਭਾਈ । ਮਨ ਊਹਾ ਨਾਮੁ ਤੇਰੈ ਸੰਗਿ ਸਹਾਈ ।
ਜਹ ਮਹਾ ਭਇਆਨ ਦੂਤ ਜਮ ਦਲੈ । ਤਹ ਕੇਵਲ ਨਾਮੁ ਸੰਗਿ ਤੇਰੇ ਚਲੈ ।
ਜਹ ਮੁਸਕਲ ਹੋਵੈ ਅਤਿ ਭਾਰੀ । ਹਰਿ ਕੋ ਨਾਮੁ ਖਿਨ ਮਾਹਿ ਉਧਾਰੀ ।...
ਜਿਹ ਮਾਰਗਿ ਇਹ ਜਾਤ ਇਕੇਲਾ । ਤਹ ਹਰਿ ਨਾਮੁ ਸੰਗਿ ਹੋਤ ਸੁਹੇਲਾ ।...
ਜਿਹ ਮਾਰਗ ਕੋ ਗਨੈ ਜਾਹਿ ਨ ਕੋਸਾ । ਹਰਿ ਕਾ ਨਾਮੁ ਊਹਾ ਸੰਗਿ ਤੋਸਾ ।
ਜਿਹ ਪੈਡੈ ਮਹਾ ਅੰਧ ਗੁਬਾਰਾ । ਹਰਿ ਕਾ ਨਾਮੁ ਸੰਗਿ ਉਜੀਆਰਾ ।
ਜਹਾ ਪੰਥਿ ਤੇਰਾ ਕੋ ਨ ਸਿਞਾਨੂ । ਹਰਿ ਕਾ ਨਾਮੁ ਤਹ ਨਾਲਿ ਪਛਾਨੂ ।

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*Where there is very frightful heat and much perspiration,
There the shade of the Name of Harī is upon thee.

... ...

(Gauṛī Sukhmanī M. V.)

This does not mean that Guru Arjan Dev believed in that route, but instead he stressed the significance of the Name of the Lord.

The Shrāddha ceremony is performed by the son and it is for this reason that the orthodox Hindu wishes to have a son. By this ceremony, it is believed that the deceased is provided with a new body on the tenth day after death. On the eleventh and twelfth days, it accepts the offerings of food made to him. On the thirteenth day, it starts on its journey to the abode of Yama. The purification of the deceased from the sins is conducted through *Homa* sacrifice. "Offerings of rice, clarified butter and sugar are made to the fire, then sesamum seeds, scented leaves, incense and finally a coconut ; and the gods are worshipped. For the third or Pure Shrāddha Ceremony, Vishnū is first worshipped, a rice ball is offered to the *Pitrī*. A thread is also placed with it to represent clothes...A ceremony is also performed to assist the departed on his journey to the land of Yama."[1] The Shrāddhas are held every year and the Brahmans are feasted. This ceremony is condemned in *Adi Granth* :

**1. In the tenth he is burnt and reduced to ashes,
The relatives with the funeral procession cry and weep ;
The soul has flown away asking for the route.
He—a mere name—came, went and died,

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*ਜਹ ਮਹਾ ਭਇਆਨ ਤਪਤਿ-ਬਹੁ ਘਾਮ ।
ਤਹ ਹਰਿ ਕੇ ਨਾਮ ਕੀ ਤੁਮ ਊਪਰਿ ਛਾਮ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫).....

1. The comparative study of Religions by Widgery, page 325.

**੧. ਦਸਵੈ ਦਧਾ ਹੋਆ ਸੁਆਹ । ਗਏ ਸਿਗੀਤ ਪੁਕਾਰੀ ਧਾਹ ।
ਉਡਿਆ ਹੰਸ ਦਸਾਏ ਰਾਹ । ਆਇਆ ਗਇਆ ਮੁਇਆ ਨਾਉ ।

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*Afterwards (the Brahmans) call the crows to platters.
The impious person carries affection for ignorance,
saith Nanak,
Without the Guru the world is drowned.
(Vār Mājh M. I.)

2. Nobody obeys his *Pitrīs*, while they are alive,
When they die, he arranges Shrāddh for them.
Say, what shall the poor *Pitrīs* get?
The crow and the dog eat (the offering).
... ...
The gods and goddesses are made of earth
And animals are sacrificed before them,
Such are called your *Pitrīs*
Who can not come and take their own.
(Gaurī Kabir)

3. If a thief robs a house and gives the robbed articles as offerings to his *Pitrīs* (manes)
In the next world the robbed article is recognised,
The *Pitrīs* are held as thieves.
This justice may be done that the hands of the broker may be cut off,
Whatever one acquires, works and gives it here, he obtains in the other world, saith Nanak.
(Vār Āsā M. I.)

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*ਪਿਛੈ ਪਤਲਿ ਸਦਿਹੁ ਕਾਵ । ਨਾਨਕ ਮਨਮੁਖਿ ਅੰਧੁ ਪਿਆਰੁ ।
ਬਾਝੁ ਗੁਰੂ ਡੁਬਾ ਸੰਸਾਰੁ । (ਵਾਰ ਮਾਝ ਮਃ ੧)

੨. ਜੀਵਤ ਪਿਤਰ ਨ ਮਾਨੈ ਕੋਊ ਮੂਏ ਸਰਾਧ ਕਰਾਹੀ ।
ਪਿਤਰ ਭੀ ਬਪੁਰੇ ਕਹੁ ਕਿਆ ਪਾਵਹਿ ਕਊਆ ਕੂਕਰ ਖਾਹੀ ।
ਮਾਟੀ ਕੇ ਕਰ ਦੇਵੀ ਦੇਵਾ ਤਿਸ ਆਗੈ ਜੀਉ ਦੇਹੀ ।
ਐਸੇ ਪਿਤਰ ਤੁਮਾਰੇ ਕਹੀਅਹਿ ਆਪ ਨ ਕਹਿ ਆਨ ਲੇਹੀ ।
(ਗਉੜੀ ਕਬੀਰ)

੩. ਸੋ ਮੌਹਾਕਾ ਘਰ ਮੁਹੈ ਘਰ ਮਹੁ ਪਿਤਰੀ ਦੇਇ ।
ਅਗੈ ਵਸਤ ਸਿਵਾਣੀਐ ਪਿਤਰੀ ਚੋਰ ਕਰੇਇ ।
ਵਢੀਐ ਹਥ ਦਲਾਲ ਕੈ ਮੁਸਫੀ ਇਹ ਕਰੇਇ ।
ਨਾਨਕ ਅਗੈ ਸੋ ਮਿਲੈ ਜੋ ਖਟੇ ਘਾਲੇ ਦੇਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

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*4. For me Keshava is the rice-ball and the platter of leaves,

And His Name is my activity;
This is my support here and there, in the future and in the past as well.

... ...

The rice-balls are given as offerings to the gods and manes,
But the Brahman having twisted the rice-ball eats it.
The rice-ball of Grace is never exhausted, saith Nanak.
(Āsā M. I.)

People are used to light the earthen lamp for several days at the time after death in order to give light to the deceased on his way to the region of Yama. This practice is condemned in *Adi Granth* :

**My earthen lamp is the One Name, the oil of affliction is put in it,
That light (of Name) soaked up that (oil of affliction) and falling in with Yama has ceased. (Āsā M.I.)

The second kind of *Naimittika* Karmas are *Shantis* or Propitiatory ceremonies which have been introduced by the Purānas. These ceremonies are connected with Genesha, the giver of success or Grahas, the planets having astrological affects. We have already seen that *Adi Granth* rejects the worship of Ganesha or Navgrahas.

People believe that their future is connected with the revolutions of the stars and they can save themselves from

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*੪. ਪਿੰਡ ਪਤਲਿ ਮੇਰੀ ਕੇਸਉ ਕਿਰਿਆ ਸਚੁ ਨਾਮ ਕਰਤਾਰ ।
ਐਥੈ ਓਥੈ ਆਗੈ ਪਾਛੈ ਏਹੁ ਮੇਰਾ ਆਧਾਰੁ ।.....
ਇਕ ਲੋਕੀ ਹੋਰ ਡਮਿਡਰੀ ਬ੍ਰਾਹਮਣ ਵਟਿ ਪਿੰਡੁ ਖਾਇ ।
ਨਾਨਕ ਪਿੰਡੁ ਬਖਸੀਸ ਕਾ ਕਬਹੂੰ ਨਿਖੂਟਸਿ ਨਾਹਿ । (ਆਸਾ ਮਹਲਾ ੧)

**ਦੀਵਾ ਮੇਰਾ ਏਕੁ ਨਾਮੁ ਦੁਖੁ ਵਿਚਿ ਪਾਇਆ ਤੇਲੁ ।
ਉਨਿ ਚਾਨਣਿ ਓਹੁ ਸੋਖਿਆ ਚੂਕਾ ਜਮ ਸਿਉ ਮੇਲੁ । (ਆਸਾ ਮਹਲਾ ੧)

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the impending calamity, if they perform certain ceremonies and actions. The eclipse is also considered as ominous. *Adi Granth* refutes all this :

*1. Forsaking worries, fears and calculations the man (of God) resigns to His Will. (Bilāwal M.V.)

2. I have become pure by taking bath in the Name of Harī,
This bath is more virtuous than crores of virtuous acts performed at the time of eclipses. (Gauṛī M.V.)

3. The kernel of all the comforts lies in studying the horoscope of the mind. (Vār Mārū—M. III)

4. Do not tell lies, O Pandit ! speak truth,
The presence of the Lord is obtained by the Word on forsaking the ego ;
The astrologer prepared the horoscope after calculations,
He reads and relates, but does not realise the reality.
(Rāmkalī M.I.)

Several Pandits indulge in astrology and thus deceive people for their material benefit :

**The Pandits and astrologers study the astrological treatise and reflect on it,
Their understanding and intellect are led astray,
They do not understand the reality because of greed and vices in their heart. (Srī Rāga M. III.)

**੧ ਚਿੰਤ ਅੰਦੇਸ਼ਾ ਗਣਤ ਤਜਿ ਜਨ ਹੁਕਮੁ ਪਛਾਤਾ । (ਬਿਲਾਵਲੁ ਮਃ ੫)

੨. ਹਰਿ ਹਰਿ ਨਾਮਿ ਮਜਨੁ ਕਰਿ ਸੂਚੇ । ਕੋਟਿ ਗ੍ਰਹਿਣ ਪੁੰਨ ਫਲ ਮੂਚੇ ।
(ਗਉੜੀ ਮਃ ੫)

੩. ਮਨ ਕੀ ਪਟੀ ਵਾਚਣੀ ਸੁਖੀ ਹੂੰ ਸੁਖ ਸਾਰ । (ਵਾਰ ਮਾਰੂ ਮਃ ੩)

੪. ਝੂਠੁ ਨ ਬੋਲਿ ਪਾਡੇ ਸਚੁ ਕਹੀਐ । ਹਉਮੈ ਜਾਇ ਸਬਦਿ ਘਰੁ ਲਹੀਐ ।
ਗਣਿ ਗਣਿ ਜੋਤਕੁ ਕਾਂਡੀ ਕੀਨੀ । ਪੜੈ ਸੁਣਾਵੈ ਤਤੁ ਨ ਚੀਨੀ ।
(ਰਾਮਕਲੀ ਮਃ ੧)

**ਪੜਿ ਪੜਿ ਪੰਡਿਤ ਜੋਤਕੀ ਵਾਦ ਕਰਹਿ ਬੀਚਾਰੁ ।
ਮਤਿ ਬੁਧਿ ਭਵੀ ਨ ਬੁਝਈ ਅੰਤਰਿ ਲੋਭ ਵਿਕਾਰੁ । (ਸ੍ਰੀਰਾਗੁ ਮਃ ੩)

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People believe in propitious moments and consult the Pandits or *Shakun Shastra*. *Adi Granth* voices against this practice :

*1. Good omens and ill omens stick to him
Who does not remember the Lord. (Āsā M.V.)

2. That is a Shastra, that is an omen, by means of which
the Name of Harī is remembered. (Srī Rāga M.V.)

3. The months, days, auspicious moments are good to him,
Upon whom He looks favourably. (Bārāh Māha Mājh)

4. You calculate the auspicious moments, but do not realise,
That God is far above the effects of these auspicious moments. (Rāmkalī M.I.)

5. They are fools and uncivilised people,
Who worship week-days and lunar dates.
(Bilāwal M. III. Vār Sat)

The third kind of *Naimittika* Karmas are Vratas and Kathās *i.e.*, the fasts and recitation of sacred legends. The Purānas have introduced these Vratas for popular observance.

The Vratas are mostly performed by those people who are not entitled to Vedic Mantras. They are observed mostly by women. The most important of the Vratas is *Savitrī* Vrata. The common Vrata of Satya Nārāyana is observed by people of all castes. The famous

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*੧. ਸਗਨ ਅਪਸਗਨ ਤਿਸੁ ਕਉ ਲਗਹਿ ਜਿਸੁ ਚੀਤਿ ਨ ਆਵੈ ।
(ਆਸਾ ਮਹਲਾ ੫)

੨. ਸੋਈ ਸਾਸਤੁ ਸਉਣ ਸੋ-ਇ ਜਿਤੁ ਜਪੀਐ ਹਰਿ ਨਾਉ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)

੩. ਮਾਹ ਦਿਵਸ ਮੂਰਤ ਭਲੇ ਜਾਕਉ ਨਦਰ ਕਰੇਇ । (ਮਾਝ ਮਃ ੫ ਬਾਰਹਮਾਹਾ).

੪. ਸਾਹਾ ਗਣਹ ਨ ਕਰਹਿ ਬੀਚਾਰ । ਸਾਹੇ ਊਪਰ ਏਕੰਕਾਰ ।
(ਰਾਮਕਲੀ ਮਃ ੧)

੫. ਥਿਤੀ ਵਾਰ ਸੇਵਹਿ ਮੁਗਧ ਗਵਾਰ । (ਬਿਲਾਵਲੁ ਮਃ ੩—ਵਾਰ ਸਤੁ)

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and the common fast in *Ekādashī* which is observed on the day of eleventh moon. These Vratas have been condemned by *Adi Granth* :

*1. The eleventh lunar date—Behold Harī as being near thee,
Subdue the senses and listen the name of Harī.
Make thy mind content and merciful towards all,
In this way thy fast becomes complete.
(Gaurī Thhitti M. V.)

2. God can not be realised by forsaking cereal-food.
(Gaund Kabir)

3. He tortures the body by not taking the cereal-food.
(Rāmkalī M. I.)

4. By the ninth lunar date if he makes it a principle to speak truth,
And devours the passion, anger and worldly desires,
By the tenth lunar date, if he subdues all the ten senses,
By the eleventh lunar date, if he sees ONE all around,
By the twelfth lunar date, if he subdues the five evils,
then the mind is really subdued, saith Nanak,
If such a fast is practised, O Pandit ! there is no need of more instructions.
(Sārang Kī Vār M. 4—Shalok M.III)

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*੧. ਏਕਾਦਸੀ ਨਿਕਟ ਪੇਖਹੁ ਹਰਿ ਰਾਮ ।
ਇੰਦ੍ਰੀ ਬਸਿ ਕਰਿ ਸੁਣਹੁ ਹਰਿ ਨਾਮ।
ਮਨ ਸੰਤੋਖ ਸਰਬ ਜੀਅ ਦਇਆ । ਇਨ ਬਿਧਿ ਬਰਤ ਸੰਪੂਰਨੁ ਭਇਆ ।
(ਗਉੜੀ ਥਿਤੀ ਮਃ ੫)

੨. ਤਜਿਐ ਅੰਨੁ ਨ ਮਿਲੈ ਗੁਪਾਲ । (ਗੌਂਡ ਕਬੀਰ)

੩. ਅੰਨ ਨ ਖਾਹਿ ਦੇਹੀ ਦੁਖੁ ਦੀਜੈ । (ਰਾਮਕਲੀ ਮਃ ੧)

੪. ਨਉਮੀ ਨੇਮੁ ਸਚੁ ਸੋ ਕਰੈ । ਕਾਮ ਕ੍ਰੋਧ ਤ੍ਰਿਸਨਾ ਉਚਰੈ ।
ਦਸਮੀ ਦਸੇ ਦਆਰ ਜੋ ਠਾਕੈ ਏਕਾਦਸੀ ਏਕੁ ਕਰਿ ਜਾਣੈ ।
ਦੁਆਦਸੀ ਪੰਚ ਵਸਿਗਤ ਕਰ ਰਾਖੈ ਤਉ ਨਾਨਕ ਮਨ ਮਾਨੈ ।
ਐਸਾ ਵਰਤ ਰਹੀਜੈ ਪਾਂਡੇ ਹੋਰ ਬਹੁਤੁ ਸਿਖ ਕਿਆ ਦੀਜੈ ।
(ਵਾਰ ਸਾਰੰਗ ਮਃ ੪)

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*5. Those who practise fasts on lunar dates practise them uselessly. (Vār Mārū M. V.)

The Kathās are the recitations of Rāmāyaṇa, Mahābhārta and the Purānas. The Saint-poets could not tolerate the Kathā of any other god except Brahman. They spoke of Brahman and listened about Brahman or about saints who had realised Brahman :

**1. The Katha of the Name of Harī should always be listened. (Mājh M. IV.)

2. Singing Thy praises my mind feels new vitality,
Hearing Thy Kathā, it drops all dirt. (Mājh M. V.)

3. I have not entered the house for a moment
In which the Kathā of the saints of Hari is recited.
(Rāmkalī Kabir)

4. The Kathās of the Saints are like routes full of comforts. (Var Mārū M. V.)

But the Saint-poets believed that the legends had the moral influence for the devotee who adopted the right path of life :

***The worthy sons talk about the deed of their elders ;
They revere and practise those deeds which are liked by the True Guru. (Vār Rāmkalī M. III.)

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*੫. ਵਰਤ ਕਰਹਿ ਚੰਦ੍ਰਾਇਣਾ ਸੇ ਕਿਤੇ ਨ ਲੇਖੈ । (ਵਾਰ ਮਾਰੂ ਮਃ ੫)

**੧. ਹਰਿ ਹਰਿ ਨਾਮੁ ਕਥਾ ਨਿਤ ਸੁਣੀਐ । (ਮਾਝ ਮਹਲਾ ੪)

੨. ਗੁਣ ਗਾਵਤ ਮਨ ਹਰਿਆ ਹੋਵੈ । ਕਥਾ ਸੁਣਤ ਮਲੁ ਸਗਲੀ ਖੋਵੈ ।
(ਮਾਝ ਮਃ ੫)

੩. ਜਿਹ ਘਰ ਕਥਾ ਹੋਤ ਹਰਿ ਸੰਤਨ ਇਕ ਨਿਮਖ ਨ ਕੀਨੋ ਮੋ ਫੇਰਾ ।
(ਰਾਮਕਲੀ ਕਬੀਰ)

੪. ਕਥੜੀਆ ਸੰਤਾਹ ਤੇ ਸੁਖਾਵੇ ਪੰਧੀਆ । (ਵਾਰ ਮਾਰੂ ਮਃ ੫)

***ਬਾਬਾਣੀਆ ਕਹਾਣੀਆ ਪੁਤ ਸਪੁਤ ਕਰੇਨਿ ।
ਜਿ ਸਤਿਗੁਰ ਭਾਵੈ ਸੁ ਮੰਨਿ ਲੈਨਿ ਸੋਈ ਕਰਮ ਕਰੇਨਿ ।
(ਵਾਰ ਰਾਮਕਲੀ ਮਃ ੩)

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The fourth kind of *Naimittika* Karmas are *Prayaschittas* or penances for the purification of the soul from sins. *Adi Granth* does not believe in these Karmas and instead stresses the significance of remembering the Name of the Lord in the company of the saints :

*1. By remembering ONE all the sins--for which *Prayaschittas* are done—are removed.
(Gaurī Sukhmanī M. V.)

2. In the company of the saints all the sins—
For which *Prayaschittas* are performed—are removed.
(Soraṭhi M. V.)

3. Just as the fire destroys the cold,
Similarly the sins—for which *Prayaschittas* are performed—are destroyed in the company of the Saints.
(Rāmkalī M. V.)

The path of Karma mentioned above has been laid down for the Hindus by the Scriptural authority. Each Veda is divided into three parts. The first part is called *Saṁhitā*, which is the mantra portion mostly containing hymns. The second portion is the *Brahmana* portion which lays down ritualistic precepts, explaining the significance of symbols used. The initiation with sacred thread, the oblations, the sacred fire etc. are explained by the *Brahmanas*. The third portion contains Upanishads and is meant for those who are mature for *Gyāna*.

After Vedas there are Sūtras, which include the Srauta, Kalpa, Dharma and Grihya Sūtras. They preserve the Vedic precepts on sacrifices, sacraments and duties and give the mantras in condensed form. They lay down the rules of *Varnāshrama* (Castes and Orders) and *Saṁskāras*.

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*੧. ਏਕ ਅਰਾਧ ਪਰਾਛਤ ਗਏ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
੨. ਸਗਲ ਪਰਾਛਤ ਲਾਥੇ । ਮਿਲ ਸਾਧੂ ਸੰਗਤ ਕੇ ਸਾਥੇ । (ਸੋਰਠਿ ਮਃ ੫)
੩. ਜਿਉ ਪਾਵਕ ਸੰਗਿ ਸੀਤ ਕੋ ਨਾਸ । ਐਸੇ ਪ੍ਰਾਛਤ ਸੰਤ ਸੰਗਿ ਬਿਨਾਸ ।
(ਰਾਮਕਲੀ ਮਃ ੫)

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Then there are *Smritis* or traditionally remembered laws, also known as the *Dharma Shāstras*. They contain the laws of Dharma Shāstras regarding Varnāshrama. Then there are Purānas which introduce Shantīs and Vratas.

In the times under review, the Hindu Society followed the above-mentioned Karmas faithfully. Some Pandits laid stress on *Khat Karma*[1] or six Karmas. According to Manu Smritī, the prominent six Karmas are :

1. Study of Vedas (ਅਧਯਯਨ)
2. Teaching of Vedas (ਅਧਯਾਪਨ)
3. To make sacrifice (ਯਜਨ)
4. To persuade others to offer sacrifice (ਯਾਜਨ)
5. To give alms ਦਾਨ and
6. To accept alms ਪ੍ਰਤਿਗ੍ਰਹਿ

(Chapter 10 Shloka 75)

When bath (ਸਨਾਨ), recitation (ਜਪ), Havana (ਹਵਨ), woship of gods (ਦੇਵਪੂਜਨ), pilgrimage (ਤੀਰਥ ਯਾਤਰਾ), and austerity (ਤਪ), are combined with above Karmas, they are known as *Dwādash Karma* or twelve Karmas.[2]

As has been seen, *Adi Granth* is critical of all these Karmas, because, instead of the purification of the body and the mind, they brought the people more deeply into the fold of māyā.

*1. Though one practiseth many Karmas enjoined upon by Shāstras,
Without the Name of the Lord they are but woe and egotism.
Whosoever is bound by the fetters and noose of *māyā*,
He is released by the light of the Guru. (Gaurī M. III.)

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१. ਕਰਿ ਕਿਰਿਆ ਖਟੁ ਕਰਮ ਕਰੰਤਾ । (ਆਸਾ ਮਃ ੪ ਸੋ ਪੁਰਖੁ)

२. ਖਟੁ ਕਰਮਾ ਤੇ ਦੁਗੁਣੇ ਪੂਜਾ ਕਰਤਾ ਨਾਇ (ਸ੍ਰੀਰਾਗੁ ਮਃ ੧)

*੧ ਕਰਮ ਕਾਂਡ ਬਹੁ ਕਰਹਿ ਅਚਾਰ । ਬਿਨੁ ਨਾਵੈ ਧ੍ਰਿਗ ਧ੍ਰਿਗ ਅਹੰਕਾਰ ।
ਬੰਧਨਿ ਬਾਧਿਓ ਮਾਇਆ ਫਾਸ । ਜਨ ਨਾਨਕ ਛੂਟੈ ਗੁਰ ਪਰਗਾਸ ।
(ਗਉੜੀ ਗੁਆਰੇਰੀ ਮਃ ੩)

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*2. Sing the praises of the Name of the Lord, O Pandit !,
The Karmas that thou practiseth are useless,
Go to thy real home with comfort, O Pandit !
(Rāmkalī M. V.)

Because of the ego created in the minds through these Karmas, people experienced births and deaths repeatedly ; they could not delve deep in the domain of love :

**Good and bad actions must be weighed ;
The doubt remains there when the recitations from
Vedas and Purānas are listened.
... ...
Many efforts of repression were made, but the noose
of illusion could not be set aside,
Devotion through love does not take its birth,
therefore Ravidas is sad. (Gauṛī Ravidas)

With most of the Karmas, mantras were recited and it was thought that the mantras saved the reciters from impending calamities. The Tantras or the scriptures of the Shaivites and Shāktas laid stress on the recitation of mantras. The mantras were written and were worn in the form of amulets. The amulet is known as *Kavach*. The mantras recited to save oneself from troubles and to attain the magical powers are known as *Purushacharana* or *Punehcharna* from Sanskrit word ਪੁਰਸ਼ਚਰਣ. All these mantras have been condemned by *Adi Granth* :

†1. The self-willed person wanders in the desert of illusions,

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*੨. ਰਾਮ ਨਾਮ ਗੁਣ ਗਾਇ ਪੰਡਿਤ ।
ਕਰਮ ਕਾਂਡ ਅਹੰਕਾਰ ਨ ਕਾਜੈ ਕੁਸਲ ਸੇਤੀ ਘਰਿ ਜਾਹਿ ਪੰਡਿਤ ।
(ਰਾਮਕਲੀ ਮਃ ੫)

**ਕਰਮ ਅਕਰਮ ਬੀਚਾਰੀਐ ਸੰਕਾ ਸੁਨ ਬੇਦ ਪੁਰਾਨ ।
ਸੰਸਾ ਸਦ ਹਿਰਦੈ ਬਸੈ ਕਉਨ ਹਿਰੈ ਅਭਿਮਾਨ ।
ਅਨਿਕ ਜਤਨ ਨਿਗ੍ਰਹਿ ਕੀਏ ਟਾਰੀ ਨ ਟਰੈ ਭ੍ਰਮ ਫਾਸਿ ।
ਪ੍ਰੇਮ ਭਗਤਿ ਨਹਿ ਊਪਜੈ ਤਾ ਤੇ ਰਵਿਦਾਸ ਉਦਾਸ । (ਗਉੜੀ ਰਵਿਦਾਸ)

†੧. ਮਨਮੁਖ ਭਰਮ ਭਵੈ ਬੇਬਾਣ ।

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*By reciting *mantras* in the cremation ground, he is led astray and deceived. (Rāmkalī M.I.—Siddh-Goshta)

2. Though one may perform many *Prayaschitta* Karmas, he can not cross ;
The Name of Harī removes away crores of sins. (Sukhmanī)

3. I have no faith in *Tantras, mantras* and heresy,
My mind is absorbed in the Lord, who resides in the heart. (Sūhī M.I.)

4. The *Kavach* of the Name of the Lord is the armour of thy humble serviteur,
The evil envoy and the villain have no effect on it. (Gaund M. V.)

With the recitation of these mantras, the gods were said to be brought under control.[1] The mantra was a kind of Japa (recitation). Other *Japas* except the Name of the Lord are condemned in *Adi Granth.*[2]

The magical rites and charms connected with mantras have also been condemned in *Adi Granth* :

**Like a witch māyā hath put around the neck a thread of diverse colours with magical charms,
The mind hath become shallow because of shallow intellect,
It hath eaten the *gur* (sugar) of worldly things with the fly of sin. (Wadhans M. I.)

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*ਵੇਮਾਰਗ ਮੂਸੇ ਮੰਤ੍ਰ ਮਸਾਣ । (ਸਿਧ ਗੋਸਟਿ—ਰਾਮਕਲੀ ਮਃ ੧)

੨. ਅਨਿਕ ਪੁਨਹਚਰਨ ਕਰਤ ਨਹੀ ਤਰੈ । ਹਰਿ ਕੋ ਨਾਮੁ ਕੋਟਿ ਪਾਪ ਪਰਹਰੈ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

੩. ਤੰਤੁ ਮੰਤੁ ਪਾਖੰਡੁ ਨ ਜਾਣਾ ਰਾਮੁ ਰਿਦੈ ਮਨੁ ਮਾਨਿਆ । (ਸੂਹੀ ਮਃ ੧)

੪. ਰਾਮ ਕਵਚੁ ਦਾਸ ਕਾ ਸੰਨਾਹੁ । ਦੂਤ ਦੁਸਟ ਤਿਸੁ ਪੋਹਤ ਨਾਹਿ ।
(ਗੌਂਡ ਮਹਲਾ ੫)

1. ਹਰਿ ਕਾ ਸਿਮਰਨ ਛਾਡ ਕੈ ਰਾਤ ਜਗਾਵਨ ਜਾਇ ।
ਸਰਪਨਿ ਹੋਇਕੈ ਅਉਤਰੈ ਜਾਏ ਅਪਨੇ ਖਾਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)

2. ਜਿਨੀ ਨਾਮੁ ਵਿਸਾਰਿਆ ਕਿਆ ਜਪੁ ਜਾਪਹਿ ਹੋਰੁ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੪)

**ਕਾਮਣਿਆਰੀ ਕਾਮਣ ਪਾਏ ਬਹੁਰੰਗੀ ਗਲ ਤਾਗਾ ।
ਹੋਛੀ ਮਤ ਭਈ ਮਨ ਹੋਛਾ ਗੁੜ ਜਾ ਮਖੀ ਖਾਇਆ । (ਵਡਹੰਸ ਮਃ ੧)

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It has already been said that the object of Karmas is to purify the body and the mind. The ultimate object is to prepare the mind for Bhaktī or Gyāna. We have seen that a Hindu in order to perform Sandhya rites must take bath thrice a day. This bath (Snān) keeps the body pure. If the offerings are prepared for religious purposes, the body must be made pure by taking a bath. In *Adi Granth* the word *Ishnān* (Snān) means the purity of mind and body both.* The bath at sacred places of pilgrimage is considered a virtuous act in Hinduism. But *Adi Granth* gives it no significance :

*1. If the liberation is achieved by taking a bath,
then the frogs always bathe ;
The persons who bathe are like frogs, they experience
births and deaths again and again. (Āsā Kabir)

2. They go to holy places for a bath,
Their minds are impure and bodies are like thieves ;
If by bath their dirt drops down, they get on
themselves twice as much dirt and ego.
(Vār Sūhī M. I.)

Adi Granth does not give any significance to the pilgrimage of sixty-eight sacred places of the Hindus :

**1. Sixty-eight holy places are there where the saints
place their feet,
The heaven is there where the saints recite the Name
of the Lord. (Ramkali M.V.)

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*੧. ਜਲ ਕੈ ਮਜਨਿ ਜੇ ਗਤਿ ਹੋਵੈ ਨਿਤ ਨਿਤ ਮੰਡਕੁ ਨਾਵਹਿ ।
ਜੈਸੇ ਮੰਡਕੁ ਤੈਸੇ ਓਇ ਨਰ ਫਿਰਿ ਫਿਰਿ ਜੋਨੀ ਆਵਹਿ । (ਆਸਾ ਕਬੀਰ)

੨. ਨਾਵਣ ਚਲੇ ਤੀਰਥੀ ਮਨਿ ਖੋਟੈ ਤਨਿ ਚੋਰ ।
ਇਕ ਭਾਉ ਲਥੀ ਨਾਤਿਆ ਦੁਇ ਭਾ ਚੜੀਅਸੁ ਹੋਰ ।
(ਵਾਰ ਸੂਹੀ—ਮਃ ੧)

**੧ ਅਠਸਠਿ ਤੀਰਥ ਜਹ ਸਾਧ ਪਗ ਧਰਹਿ । ਤਹ ਬੈਕੁੰਠੁ ਜਹ ਨਾਮੁ ਉਚਰਹਿ ।
(ਰਾਮਕਲੀ ਮਃ ੫)

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*2. The religious merit of visiting sixty-eight holy places
Is not equal to the approved merit of mercy towards creatures. (Mājh M. V.—Bārah Māha)

After taking a bath, the Hindu prepares the offerings for sacrifice. Even the *Havana* is performed for the purification of the atmosphere. The Brahmans are feasted on certain occasions and the foodstuffs are prepared in a purified place. Cowdung is used for the purification of the place. The Hindus believe that if the kitchen is not purified, evil spirits enter it and make the eatables impure and thus make them unfit for eating. A special boundary of the kitchen is prepared which is called *Kār* and the evil spirits cannot cross this line. This practice has been condemned in *Adi Granth* :

**1. Evil-mindedness is the wife of a *Dūm* (a Muslim drummer), cruelty the wife of a butcher, the slander of others is the wife of a sweeper residing within and wrathfulness is (the wife of a) *Chandāl* (A low caste),
What is the use of drawing lines (for the sake of purity), when these four are sitting with thee ?
(Vār Srī Rāga—Shalok M. I.)

2. The mind is filthy by duality,
The cooking place is filthy in a filthy place.
(Mājh M. III)

3. This truth should not be forgotton that nothing becomes impure on the cooking floor,

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*੨. ਅਠਸਠਿ ਤੀਰਥ ਸਗਲ ਪੁੰਨ ਜੀਅ ਦਇਆ ਪਰਵਾਨੁ ।
(ਮਾਝ ਮਃ ਪ ਬਾਰਮਾਹਾ)

**੧ ਕੁਬੁਧਿ ਡੂਮਣੀ ਕੁਦਇਆ ਕਸਾਇਣਿ ਪਰਨਿੰਦਾ ਘਟ ਚੂਹੜੀ ਮੁਠੀ ਕ੍ਰੋਧ ਚੰਡਾਲ ।
ਕਾਰੀ ਕਢੀ ਕਿਆ ਥੀਐ ਜਾ ਚਾਰੇ ਬੈਠੀਆ ਨਾਲ ।
(ਵਾਰ ਸ੍ਰੀ ਰਾਗੁ—ਸ਼ਲੋਕ ਮਃ ੧)

੨. ਮਨ ਮੈਲਾ ਹੈ ਦੂਜੈ ਭਾਇ । ਮੈਲਾ ਚਉਕਾ ਮੈਲੇ ਥਾਇ । (ਮਾਝ ਮਃ ੩)

੩. ਮਤ ਸਚਾ ਅਖਰ ਭੁਲ ਜਾਇ ਚਉਕੈ ਛਿਟੇ ਨ ਕੋਇ ।

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*Because the floors are all false and only one Harī is true. (Vār Mārū—M. III.)

4. He is filthy who does not understand the laws of Nature,
God does not consider the besmeared place as pure.
(Bhairo M.V.)

5. Which place can be considered pure, O Pandit !
Where I may sit and take my food ? (Basant Kabir)

6. They make a cooking floor and draw lines around it,
Then the false ones come and sit upon it,
So that the cooked food may not be defiled.
With defiled body they do mischief,
They fill their impure mouth with water.
The True One should be meditated upon, saith Nanak,
If there is purity of heart, Truth can be realised.
(Vār Āsā M.I.)

The woman is considered impure on certain occasions. She is impure during the period of her menses. But the demarcating line of purity is quite different according to *Adi Granth* :

**Just as a woman gets her menses from time to time,
Similarly the impurity stays in the mouth of the impure and they are always miserable.

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*ਝੂਠੇ ਚਉਕੇ ਨਾਨਕਾ ਸਚਾ ਏਕੋ ਸੋਇ । (ਵਾਰ ਮਾਰੂ ਮਃ ੩)

੪. ਸੋਈ ਕੁਚੀਲ ਕੁਦਰਤ ਨਹੀ ਜਾਨੈ । ਲੀ-ਪਿਐ ਥਾਇ ਨ ਸੁਚਿ ਹਰਿ ਮਾਨੈ ।
(ਭੈਰਉ ਮਃ ੫)

੫. ਕਹੁ ਪੰਡਿਤ ਸੂਚਾ ਕਵਨ ਠਾਉ । ਜਹਾ ਬੈਸ ਹਉ ਭੋਜਨ ਖਾਉ ।
(ਬਸੰਤੁ ਕਬੀਰ)

੬. ਦੋਕੈ ਚਉਕਾ ਕਢੀ ਕਾਰ । ਉਪਰਿ ਆਇ ਬੈਠੇ ਕੂੜਿਆਰ ।
ਮਤੁ ਭਿਟੈ ਵੇ ਮਤੁ ਭਿਟੈ । ਏਹੁ ਅੰਨੁ ਅਸਾਡਾ ਫਿਟੈ ।
ਤਨਿ ਫਿਟੈ ਫੇੜ ਕਰੇਨਿ । ਮਨਿ ਜੂਠੈ ਚੁਲੀ ਭਰੇਨਿ ।
ਕਹੁ ਨਾਨਕ ਸਚੁ ਧਿਆਈਐ । ਸੁਚਿ ਹੋਵੈ ਤਾ ਸਚੁ ਪਾਈਐ ।
(ਵਾਰ ਆਸਾ ਮਃ ੧)

**ਜਿਉ ਜੋਰੁ ਸਿਰਨਾਵਣੀ ਆਵੈ ਵਾਰੋ ਵਾਰ ।
ਜੂਠੇ ਜੂਠਾ ਮੁਖਿ ਵਸੈ ਨਿਤ ਨਿਤ ਹੋਇ ਖੁਆਰੁ ।

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*They are not pure who sit down after getting a bath,
Only those are pure in whose heart He dwells.
(Vār Āsā M.I.)

The woman is also considered impure when a child is born to her. This impurity is known as *Sūtak* and is removed on the thirteenth day, when certain rites are performed. This impurity also lasts for a certain period after the death of a person in a family. *Adi Granth* condemns this idea of impurity or *Sūtak* :

**1. If we believe in *Sūtak* (impurity), it is present in all things,
There is worm in cowdung and wood.
No grain of corn is without a living being.
In the beginning there are living beings in water which makes everything green.
How should we keep off the impurity ? The impurity falls into the kitchen.
The impurity cannot go off in this way, saith Nanak,
The divine knowledge washes it away.
(Vār Āsā M.I.)

2. All the impurity is illusion, it clings to duality.
(Vār Āsā M.I.)

3. Whatever is the form of attachment, all is impurity,

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*ਸੂਚੇ ਏਹਿ ਨ ਆਖੀਅਹਿ ਬਹਨਿ ਜਿ ਪਿੰਡਾ ਧੋਇ ।
ਸੂਚੇ ਸੇਈ ਨਾਨਕਾ ਜਿਨ ਮਨਿ ਵਸਿਆ ਸੋਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

*੧. ਜੇ ਕਰਿ ਸੂਤਕੁ ਮੰਨੀਐ ਸਭੁ ਤੈ ਸੂਤਕੁ ਹੋਇ ।
ਗੋਹੇ ਅਤੈ ਲਕੜੀ ਅੰਦਰਿ ਕੀੜਾ ਹੋਇ ।
ਜੇਤੇ ਦਾਣੇ ਅੰਨ ਕੇ ਜੀਆ ਬਾਝ ਨ ਕੋਇ ।
ਪਹਿਲਾ ਪਾਣੀ ਜੀਉ ਹੈ ਜਿਤੁ ਹਰਿਆ ਸਭ ਕੋਇ ।
ਸੂਤਕੁ ਕਿਉ ਕਰਿ ਰਖੀਐ ਸੂਤਕੁ ਪਵੈ ਰਸੋਇ ।
ਨਾਨਕ ਸੂਤਕੁ ਏਵ ਨ ਉਤਰੈ ਗਿਆਨ ਉਤਾਰੇ ਧੋਇ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੨. ਸਭੋ ਸੂਤਕੁ ਭਰਮੁ ਹੈ ਦੂਜੈ ਲਗੈ ਜਾਇ । (ਵਾਰ ਆਸਾ ਮ: ੧)

੩. ਸਭੋ ਸੂਤਕ ਜੇਤਾ ਮੋਹੁ ਆਕਾਰ ।

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*It dies and takes birth again and again.

(Gauṛī Guārerī M.III.)

4. There is impurity in water and on land ; this impurity is born.
There is impurity at the times of birth and death,
This impurity hath made the world miserable.
Who is pure then ? Say, O Pandit ! (Gauṛī Kabir)

5. There is impurity and defilement in the world without the Name of the Lord. (Āsā M.I.)

We have gone through the Karmas of the householder which is the second order of the life of the Hindu. The third order is Vānaprastha or the life of retirement in the forest.[1] The person passing through this order has to undergo austerities. Vānaprasthis follow Bhaktī principally and also *Gyāna*. They retire into seclusion "occupying themselves in study and in teaching, living a life of strict Brahmacharya conquering all their passions, retaining calm minds, friends of all, with no care for their comforts, sleeping on the ground and sometimes passing their days under a tree without a roof over their heads."[2] The Karmas of these Vānaprasthis were condemned by *Adi Granth*, because they were full of ego :

**1. If one practises *Japa* (recitation), *Tapa* (austerity), knowledge and meditation,
If one explains six Shāstras and Smritīs,

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*ਮਰਿ ਮਰਿ ਜੰਮੈ ਵਾਰੋ ਵਾਰ । (ਗਉੜੀ ਗੁਆਰੇਰੀ ਮਃ ੩)

੪. ਜਲਿ ਹੈ ਸੂਤਕੁ ਥਲ ਹੈ ਸੂਤਕੁ ਸੂਤਕੁ ਓਪਤਿ ਹੋਈ ।
ਜਨਮੇ ਸੂਤਕੁ ਮੂਏ ਫੁਨਿ ਸੂਤਕੁ ਸੂਤਕ ਪਰਜ ਵਿਗੋਈ ।
ਕਹੁ ਰੇ ਪੰਡੀਆ ਕਉਨ ਪਵੀਤਾ । (ਗਉੜੀ ਕਬੀਰ)

੫. ਬਿਨੁ ਨਾਵੈ ਸੂਤਕੁ ਜਗ ਛੋਤਿ । (ਆਸਾ ਮਹਲਾ ੧)

1. ਇਕ ਕੰਚਮੂਲ ਚੁਣ ਖਾਹਿ ਵਣਖੰਡ ਵਾਸਾ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
ਇਕ ਵਣਖੰਡ ਬੈਸਹਿ ਜਾਇ ਸਦ ਨ ਦੇਵਹੀ । (ਵਾਰ ਮਲਾਰ ਮਃ ੧)

2. Real Hinduism by Dr. G.C. Narang, page 113.

**੧ ਜਾਪ ਤਾਪ ਗਿਆਨ ਸਭ ਧਿਆਨ । ਖਟ ਸਾਸਤ੍ਰ ਸਿਮ੍ਰਿਤ ਵਖਿਆਨ ।

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*If one practises the exercises of *Yoga*, religious works and ceremonies,
If one forsaking all wanders in the forest,
If one makes efforts of many kinds,
If one performs meritorious deeds, *Havana* and gives many jewels in charity,
If one cuts his body into small pieces and burns them in *Havana* fire,
If one practises fasts and vows of many kinds,
Do not consider them equal to the Name of the Lord...
(Gauṛī Sukhmanī)

2. He becomes an ascetic and leaves the house,
his wanderings do not cease.
... ...
As a person of religious austerities he controls his body, but the mind runs in ten directions.
The *Brahmachārī* practises restraint, but the heart becomes egoistic. (Mārū M.V.)

3. Leaving the house he goes into the forest and eats forest fruit,
But the sinful and evil mind does not leave the evil as yet. (Bilāwal Kabir)

The fourth order is *Sannyāsa*, the life of renunciation and mendicancy. The person passing through this order

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*ਜੋਗ ਅਭਿਆਸ ਕਰਮ ਧ੍ਰਮ ਕਿਰਿਆ ।
ਸਗਲ ਤਿਆਗਿ ਬਨ ਮਧੇ ਫਿਰਿਆ ।
ਅਨਿਕ ਪ੍ਰਕਾਰ ਕੀਏ ਬਹੁ ਜਤਨਾ । ਪੁੰਨ ਦਾਨ ਹੋਮੇ ਬਹੁ ਰਤਨਾ ।
ਸਰੀਰ ਕਟਾਇ ਹੋਮੈ ਕਰਿ ਰਾਤੀ । ਵਰਤ ਨੇਮ ਕਰੈ ਬਹੁ ਭਾਤੀ ।
ਨਹੀ ਤੁਲਿ ਰਾਮ ਨਾਮ ਬੀਚਾਰ ।..... (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

੨. ਹੋਇ ਉਦਾਸੀ ਗ੍ਰਿਹ ਤਜ ਚਲਿਓ ਫੁਟਕੈ ਨਾਹੀ ਨਾਠਾ ।.....
ਤਪਸੀ ਕਰਕੈ ਦੇਹੀ ਸਾਧੀ ਮਨੂਆ ਦਹਦਿਸ ਧਾਨਾ ।
ਬ੍ਰਹਮਚਾਰਿ ਬ੍ਰਹਮਚਜ ਕੀਨਾ ਹਿਰਦੈ ਭਇਆ ਗੁਮਾਨਾ । (ਮਾਰੂ ਮ: ੫)

੩. ਗ੍ਰਿਹੁ ਤਜਿ ਬਨਿ ਖੰਡ ਜਾਈਐ ਚੁਨਿ ਖਾਈਐ ਕੰਦਾ ।
ਅਜਹੁ ਬਿਕਾਰ ਨ ਛੋਡਈ ਪਾਪੀ ਮਨੁ ਮੰਦਾ । (ਬਿਲਾਵਲੁ ਕਬੀਰ)

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renounces the world and goes from place to place helping the householders with his knowledge and experience. "A Sannāysī in enjoined not to have any property except his staff and a water jar and simple and scanty ochre-coloured robes and is not allowed to accept any gifts of money. He has to beg for his food just enough to keep him going."[1] There were also Vaishnava, Shaiva and Shākta Sannyāsīs. The practices of a Sannyāsī have also been condemned in *Adi Granth* :

*1. Some put on ochre-coloured clothes and wander about as Jogīs and Sannyāsīs,
They have much wordly thirst within them and a desire for clothing and food.
They waste their life uselessly and are neither householders nor recluses. (Vār Mājh M.I.)

2. There is dirt within him, he hath nor cleansed it, but outwardly he shows himself a recluse.
He hath not searched for Brahman within his lotus-heart, Why hath he become a Sannayāsī ?
He begs from door to door, fattens his body and makes a show of his patched quilt and ear-ring.
He applies the ashes of the cremation ground to his body ; He cannot understand reality without the Guru. (Gūjrī Trilochan)

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1. Real Hindusim by Dr. Gokal Chand Narang, Page 114.

*੧. ਇਕ ਭਗਵਾ ਭੇਸ ਕਰਿ ਫਿਰਹਿ ਜੋਗੀ ਸੰਨਿਆਸਾ ।
ਅੰਦਰ ਤ੍ਰਿਸਨਾ ਬਹੁਤ ਡਾਦਨ ਭੋਜਨ ਕੀ ਆਸਾ ।
ਬਿਰਥਾ ਜਨਮ ਗਵਾਇਨ ਗਿਰਹੀ ਨ ਉਦਾਸਾ । (ਵਾਰ ਮਾਝ ਮ: ੧)

੨. ਅੰਤਰੁ ਮਲਿ ਨਿਰਮਲੁ ਨਹੀ ਕੀਨਾ ਬਾਹਰਿ ਭੇਖ ਉਦਾਸੀ ।
ਹਿਰਦੈ ਕਮਲ ਘਟਿ ਬ੍ਰਹਮੁ ਨ ਚੀਨਾ ਕਾਹੇ ਭਇਆ ਸੰਨਿਆਸੀ ।.....
ਘਰਿ ਘਰਿ ਖਾਇਆ ਪਿੰਡੁ ਬਧਾਇਆ ਖਿੰਥਾ ਮੁੰਦਾ ਮਾਇਆ ।
ਭੂਮਿ ਮਸਾਣ ਕੀ ਭਸਮ ਲਗਾਈ ਗੁਰ ਬਿਨੁ ਤਤੁ ਨ ਪਾਇਆ ।
(ਗੂਜਰੀ ਤ੍ਰਿਲੋਚਨ)

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3. He dissolves the ochre in water and dyes his clothes
like a beggar,
He-the follower of mammon-tears his clothes and
prepares the patched quilt and shroud.
He begs from door to door and instructs the world but
his mind is blind and without respect.
... ...
He slanders others and is like a resident of hell,
there is deep darkness within him ;
He wanders at sixty-eight holy places without any gain,
how can he cleanse the dirt of sins ?
... ...
He recites the holy *mantras* but tells lies ; that is the
understanding of this Guru-less person.
... ...
He shaves off his hair and binds the lock of his hair
on the crown of his head ; he remains silent and is
egoistic. (Mārū M.I.)

4. They commit sins under the influence of five evils,
They take bath at holy places and say that the sins
have dropped.
Then they commit more sins without fear.
They are bound and taken to the land of Yama for
these sins,

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*੩. ਘੋਲੀ ਗੇਰੂ ਰੰਗੁ ਚੜਾਇਆ ਵਸਤ੍ਰ ਭੇਖ ਭੇਖਾਰੀ ।
ਕਾਪੜ ਫਾਰਿ ਬਨਾਈ ਖਿੰਥਾ ਝੋਲੀ ਮਾਇਆ ਧਾਰੀ ।
ਘਰਿ ਘਰਿ ਮਾਗੈ ਜਗ ਪਰਬੋਧੈ ਮਨਿ ਅੰਧੈ ਪਤਿ ਹਾਰੀ ।.....
ਨਿੰਦਾ ਕਰਿ ਕਰਿ ਨਰਕ ਨਿਵਾਸੀ ਅੰਤਰਿ ਆਤਮ ਜਾਪੈ ।
ਅਠਸਠਿ ਤੀਰਥ ਭਰਮਿ ਵਿਗੂਚਹਿ ਕਿਉ ਮਲੁ ਧੋਪੈ ਪਾਪੈ ।.....
ਪਾਠ ਪੜੈ ਮੁਖਿ ਝੂਠੈ ਬੋਲੈ ਨਿਗੁਰੇ ਕੀ ਮਤਿ ਓਹੈ ।.....
ਮੂੰਡੁ ਮੁਡਾਇ ਜਟਾ ਸਿਖ ਬਾਧੀ ਮੋਨਿ ਰਹੈ ਅਭਿਮਾਨਾ ।..... (ਮਾਰੂ ਮ: ੧)

੪. ਪਾਪ ਕਰਹਿ ਪੰਚਾਂ ਕੇ ਬਸਿ ਰੇ । ਤੀਰਥ ਨਾਇ ਕਹਹਿ ਸਭ ਉਤਰੇ ।
ਬਹਰ ਕਮਾਵਹਿ ਹੋ-ਇ ਨਿਸੰਕ । ਜਮਪੁਰਿ ਬਾਂਧੇ ਖਰੇ ਕਾਲੰਕ ।

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*They tie small bells and dance to the tune of music,
There is deceit within these people wandering out of tune.

... ...

He burns the fire and wears the ochre coloured clothes ;
Vexed by miseries he runs away from his house,
He leaves his own country and goes to another,
But he brings the five evils with him.
His ears are torn and he begs for the bread,
He begs from door to door and is never satisfied.
Having forsaken his own wife, he sees the women of others with lustful eyes.
God is not realised by mere guise, one feels highly miserable.
He does not speak and hath become a *Monī* (who practises silence).
Having grief within, he experiences birth and death.
He does not take the food of corn and his body undergoes pain ;
He does not understand the Will of the Lord and falls into worldly attachment.
The worldly-minded person performs the works uselessly
Like the house of sand having no place to stand upon.
(Prabhātī M. V.)

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*ਘੁੰਘਰ ਬਾਂਧਿ ਬਜਾਵਹਿ ਤਾਲਾ । ਅੰਤਰ ਕਪਟ ਫਿਰਹਿ ਬੇਤਾਲਾ ।.....
ਪੂੰਅਰ ਤਾਪ ਗੋਰੀ ਕੇ ਬਸਤ੍ਰਾ । ਅਪਦਾ ਕਾ ਮਾਰਿਆ ਗ੍ਰਿਹ ਤੇ ਨਸਤਾ ।
ਦੇਸ ਛੋ-ਡਿ ਪਰਦੇਸਹਿ ਆਇਆ । ਪੰਚ ਚੰਡਾਲ ਨਾਲੇ ਲੈ ਆਇਆ ।
ਕਾਨ ਫਰਾਇ ਹਿਰਾਏ ਟੂਕਾ । ਘਰਿ ਘਰਿ ਮਾਗੈ ਤ੍ਰਿਪਤਾਵਨ ਤੇ ਚੂਕਾ ।
ਬਨਿਤਾ ਛੋ-ਡਿ ਬਦਨਦਰ ਪਰਨਾਰੀ । ਵੇਸ ਨ ਪਾਈਐ ਮਹਾ ਦੁਖਿਆਰੀ ।
ਬੋਲੈ ਨਾਹੀ ਹੋਇ ਬੈਠਾ ਮੋਨੀ । ਅੰਤਰ ਕਲਪ ਭਵਾਈਐ ਜੋਨੀ ।
ਅੰਨ ਤੇ ਰਹਿਤਾ ਦੁਖ ਦੇਹੀ ਸਹਿਤਾ । ਹੁਕਮ ਨ ਬੂਝੈ ਵਿਆਪਿਆ ਮਮਤਾ ।
ਮਨਿਮੁਖ ਕਰਮ ਕਰੇ ਅਜਾਈ । ਜਿਉ ਬਾਲੂ ਘਰ ਠਉਰ ਨ ਠਾਈ ।
(ਪ੍ਰਭਾਤੀ ਮ: ੫)

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There are ten sub-sects of Sannyāsīs and twelve sub-sects of Yogīs.[2] Whereas the practices and symbols of Sannyāsīs have been condemned in *Adi Granth*, the practices and symbols of Yogīs have also been condemned. Yogīs were also ascetics like Sannyāsīs.

*1. Yoga does not consist in wearing patched quilt, taking the staff in hand and besmearing the body with ashes.
Yoga does not consist in wearing ear-rings, shaving off the hair and blowing the horn.
... ...
Yoga does not consist in wandering in cremation grounds and in sitting in the posture of Samadhi,
Yoga does not consist in wandering within the country and bathing at holy places (Sūhī M.I.)

2. This is not Yoga, O Yogi !
That forsaking your family you go to the houses of others. (Rāmkalī M. III)

3. If one learns the different postures of Siddhas and practises them while controlling his senses,
The dirt of mind does not drop and the dirt of ego does not go. (Wadhans M. III.)

4. In the obstinacy of their minds they perform works and thus continually become wretched,

---

1. ਬਾਰਹ ਮਹਿ ਜੋਗੀ ਭਰਮਾਏ ਸੰ ਨਿਆਸੀ ਛਿਅ ਚਾਰਿ । (ਸਿਧ ਗੋਸਟਿ– ਰਾਮਕਲੀ ਮਃ ੧)

*੧. ਜੋਗੁ ਨ ਖਿੰਥਾ ਜੋਗੁ ਨ ਡੰਡੈ ਜੋਗ ਨ ਭਸਮ ਚੜਾਈਐ ।
ਜੋਗੁ ਨ ਮੁੰਦੀ ਮੂੰਡਿ ਮੁਡਾਇਐ ਜੋਗੁ ਨਾ ਸਿੰਙੀ ਵਾਈਐ ।...
ਜੋਗ ਨ ਬਾਹਰਿ ਮੜੀ ਮਸਾਣੀ ਜੋਗੁ ਨ ਤਾੜੀ ਲਾਈਐ ।
ਜੋਗੁ ਨ ਦੇਸਿ ਦਿਸੰਤਰਿ ਭਵਿਐ ਜੋਗੁ ਨ ਤੀਰਥਿ ਨਾਈਐ । (ਸੂਹੀ ਮਃ ੧)

੨. ਇਹੁ ਜੋਗ ਨ ਹੋਵੈ ਜੋਗੀ ਜਿ ਕੁਟੰਬ ਛੋਡਿ ਪਰਿਭਵਣ ਕਰਹਿ ।
(ਰਾਮਕਲੀ ਮਃ ੩)

੩. ਸਿਧਾਂ ਕੇ ਆਸਣ ਜੇ ਸਿਖੈ ਇੰਦ੍ਰੀ ਵਸਿ ਕਰ ਕਮਾਇ ।
ਮਨ ਕੀ ਮੈਲ ਨ ਉਤਰੈ ਹਉਮੈ ਮੈਲ ਨ ਜਾਇ । (ਵਡਹੰਸ ਮਃ ੩)

੪. ਮਨਹਠ ਕਰਮ ਕਮਾਂਵਦੇ ਨਿਤ ਨਿਤ ਹੋਹਿ ਖੁਆਰ ।

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*They do not attain peace of mind and do not fall in love with the True One. (Srī Rāga M. III.)

5. They do not remember Him, who hath given them life, O fools ! Yoga is not in the cremation grounds. (Basant M. I.)

The Buddhist and the Jaina ascetics were also called Sannyāsīs. Buddhism and Jainism are two heterodox religions. In the times under review, Buddhism was quite inactive, but Jainism had gained its ground. Buddhism and Jainism deny the Vedic authority and thus all the Karmas enjoined upon by the Hindu Scriptures. The religious beliefs of Jaina ascetics led them to certain Karmas which have been strongly condemned by *Adi Granth* :

**1. Having developed hatred for the world he became a Digambra,
His mind moves and goes in all the ten directions.
He wanders and his desire is not extinguished,
When he meets the saints, he attains Mercy.
(Bilāwal M. IV.)

2. By performing the works of Yogīs and Jainas, the Lord is not pleased.(Dhanāsarī M. V.)

3. Pain is afflicted on the body by putting on many garbs. Bear, O creature ! the fruit of your own doings.

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*ਅੰਤਰਿ ਸਾਂਤ ਨ ਆਵਈ ਨਾ ਸਚੁ ਲਗੈ ਪਿਆਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੫. ਜਿਨ ਜੀਉ ਦਿਤਾ ਤਿਸੁ ਚੇਤਹਿ ਨਾਹਿ । ਮੜੀ ਮਸਾਣੀ ਮੂੜੇ ਜੋਗ ਨਾਹਿ ।
(ਬਸੰਤੁ ਮਃ ੧)

**੧. ਉਪਜੀ ਤਰਕ ਦਿਗੰਬੁਰ ਹੋਆ ਮਨੁ ਦਹਦਿਸ ਚਲਿ ਚਲਿ ਗਵਨੁ ਕਰਈਆ ।
ਪ੍ਰਭਵਨੁ ਕਰੈ ਬੁਝੈ ਨਹੀ ਤ੍ਰਿਸਨਾ ।
ਮਿਲਿ ਸੰ-ਗਿ ਸਾਧ ਦਇਆ ਘਰੁ ਲਹੀਆ । (ਬਿਲਾਵਲੁ ਮਃ ੪)

੨. ਇਹ ਬਿਧਿ ਨਹ ਪਤੀਆਨੈ ਠਾਕੁਰ ਜੋਗੁ ਜੁਗਤਿ ਕਰਿ ਜੈਨ ।
(ਧਨਾਸਰੀ ਮਃ ੫)

੩. ਬਹੁ ਭੇਖ ਕੀਆ ਦੇਹੀ ਦੁਖੁ ਦੀਆ । ਸਹੁ ਵੇ ਜੀਆ ਅਪਣਾ ਕੀਆ ।

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*Food is not eaten and taste is discarded ;
Much pain is borne in duality.
The clothes are not worn by him and he passes the day and night in misery.
Having sunk in silence how can he wake from sleep without the Guru ?
He is barefooted and reaps the fruit of his actions.
He eats dirty food and puts on ashes on his head.
The fool and blind has lost his honour ;
He lives in deserts and cremation grounds.
The blind does not know the reality and afterwards repents.
Whosoever meets the True Guru, obtains comfort,
He makes the Name of Harī reside in the heart.
(Vār Āsā M. I.)

4. They pluck the hair on their head, they drink washings, they ask for the leavings of the meals and eat them ;
They scatter their excrement, inhale its steam, and when they see water, they hesitate to go near it.
They pluck the hair of their head like sheep and fill their hands with ashes.

... ...

*ਅੰਨੁ ਨ ਖਾਇਆ ਸਾਦੁ ਗਵਾਇਆ । ਬਹੁ ਦੁਖੁ ਪਾਇਆ ਦੂਜਾ ਭਾਇਆ ।
ਬਸਤ੍ਰ ਨ ਪਹਿਰੈ ਅਹਿਨਿਸਿ ਕਹਰੈ ।
ਮੋਨਿ ਵਿਗੂਤਾ ਕਿਉ ਜਾਗੈ ਗੁਰ ਬਿਨੁ ਸੂਤਾ ।
ਪਗ ਉਪੇਤਾਣਾ ਅਪਣਾ ਕੀਆ ਕਮਾਣਾ ।
ਅਲੁ ਮਲੁ ਖਾਈ ਸਿਰਿ ਛਾਈ ਪਾਈ । ਮੂਰਖਿ ਅੰਧੈ ਪਤਿ ਗਵਾਈ !
ਵਿਣੁ ਨਾਵੈ ਕਿਛੁ ਥਾਇ ਨ ਪਾਈ ।
ਰਹੈ ਬੋਬਾਣੀ ਮੜੀ ਮਸਾਣੀ । ਅੰਧੁ ਨ ਜਾਣੈ ਫਿਰਿ ਪਛੁਤਾਣੀ ।
ਸਤਿਗੁਰੁ ਭੇਟੈ ਸੋ ਸੁਖੁ ਪਾਏ । ਹਰਿ ਕਾ ਨਾਮੁ ਮੰਨਿ ਵਸਾਏ .....
(ਵਾਰ ਆਸਾ ਮਃ ੧)

੪. ਸਿਰ ਖੋਹਾਇ ਪੀਅਹਿ ਮਲਵਾਣੀ ਜੂਠਾ ਮੰਗਿ ਮੰਗਿ ਖਾਹੀ ।
ਫੋਲ ਫਦੀਹਤਿ ਮੁਹਿ ਲੈਨਿ ਭੜਾਸਾ ਪਾਣੀ ਦੇਖ ਸਗਾਹੀ ।
ਭੇਡਾ ਵਾਗੀ ਸਿਰੁ ਖੋਹਾਇਨਿ ਭਰੀਅਨਿ ਹਥ ਸੁਆਹੀ ।.....

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*They remain dirty always, day and night, there is no mark (Tilak) on their forehead ;
They sit down in a mournful state in seclusion and do not go in the meetings ;
They carry their cups on their loins, they have a brush in their hand and they march in a queue...
(Vār Mājh M. I.)

All the categories of Sannyāsīs and ascetics have been condemned in *Adi Granth* :

**1. Some go to jungles and sit in silence,
Some overcome chill and frost and bear cold water,
Some besmear their bodies with ashes and do not wash the dirt,
Some keep matted hair and appear harsh and frightful, they put their family to disgrace,
Some wander day and night quite naked and do not sleep,
Some burn the parts of their body in fire and disfigure themselves ;
The body is like ashes without the Name of the Lord, what do they say while weeping ?
Those who serve the True Guru get respect in the presence of the Lord. (Vār Malār M. I.)

---

*ਸਦਾ ਕੁਚੀਲ ਰਹਹਿ ਦਿਨੁ ਰਾਤੀ ਮਥੈ ਟਿਕੋ ਨਾਹੀ ।
ਝੁੰਡੀ ਪਾਇ ਬਹਨਿ ਨਿਤਿ ਮਰਣੈ ਚੜਿ ਦੀਬਾਣਿ ਨ ਜਾਹੀ ।
ਲਕੀ ਕਾਸੇ ਹਥੀ ਫੁੰਮਣ ਅਗੋ ਪਿਛੋ ਜਾਹੀ ।..... (ਵਾਰ ਮਾਝ ਮਹਲਾ ੧)

**੧. ਇਕ ਵਣਖੰਡ ਬੈਸਹਿ ਜਾਇ ਸਦ ਨ ਦੇਵਹੀ ।
ਇਕ ਪਾਲਾ ਕਕਰ ਭੰਨ ਸੀਤਲ ਜਲ ਹੋਵਹੀ ।
ਇਕ ਭਸਮ ਚੜਾਵਹਿ ਅੰਗ ਮੈਲ ਨ ਧੋਵਹੀ ।
ਇਸ ਜਟਾ ਬਿਕਟ ਬਿਕਰਾਲ ਕੁਲ ਘਰ ਖੋਵਹੀ ।
ਇਕ ਨਗਨ ਫਿਰਹਿ ਦਿਨ ਰਾਤ ਨੀਦ ਨ ਸੋਵਹੀ ।
ਇਕ ਅਗਨਿ ਜਲਾਵਹਿ ਅੰਗ ਆਪ ਵਿਗੋਵਹੀ ।
ਵਿਣੁ ਨਾਵੈ ਤਨ ਛਾਰ ਕਿਆ ਕਹਿ ਰੋਵਹੀ ।
ਸੋਹਨ ਖਸਮ ਦੁਆਰ ਜਿ ਸਤਗੁਰੁ ਸੇਵਹੀ । (ਵਾਰ ਮਲਾਰ ਮ: ੧)

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*2. The Yogis, *Kapṛīās* (a sect of Yogīs) and Jainas (who pluck the hair of their head) are bound with a noose round their neck without the Word of God.
(Prabhātī M. I.)

We have noticed upto this point the various practices followed and symbols used by the Hindus of the times under review. The practices of Jainas have also been observed with interest. Now we come to Islam, which was the religion of the conquering nation. The distinctive features of Hindus and Muslims have been painted by the Saint-poets. The following hymn of Guru Arjan Dev gives us a good picture :

**Some one says 'Rām Rām' and someone says 'O Khudā',
Some one remembers Him as *Gusayya'* and someone as Allāh,
The Merciful is the cause of all causes,
The Graceful is the bestower of His Grace.
Someone bathes at the holy place (Tīrtha) and someone goes for Haj (pilgrimage to Mecca),
Someone worships and someone bows his head,
Someone reads Vedas and someone studies Katebas (Quran etc.)
Someone wears blue clothes and someone white,
Someone is called Turk and someone is called Hindu,
Someone begs for *Bhishta* (*Bahishtā*-paradise) and someone for *Surga* (heaven),

---

*੨. ਜੋਗੀ ਕਾਪੜੀਆ ਸਿਰਖੁਥੇ ਬਿਨੁ ਸਬਦੇ ਗਲਿ ਫਾਸੀ । (ਪ੍ਰਭਾਤੀ ਮ: ੧)

**ਕੋਈ ਬੋਲੈ ਰਾਮ ਰਾਮ ਕੋਈ ਖੁਦਾਇ ।
ਕੋਈ ਸੇਵੈ ਗੁਸਈਆ ਕੋਈ ਅਲਾਹਿ ।
ਕਾਰਣ ਕਰਣ ਕਰੀਮ । ਕਿਰਪਾ ਧਾਰਿ ਰਹੀਮ ।
ਕੋਈ ਨਾਵੈ ਤੀਰਥਿ ਕੋਈ ਹਜ ਜਾਇ ।
ਕੋਈ ਕਰੈ ਪੂਜਾ ਕੋਈ ਸਿਰੁ ਨਿਵਾਇ ।
ਕੋਈ ਪੜੈ ਬੇਦ ਕੋਈ ਕਤੇਬ । ਕੋਈ ਓਢੈ ਨੀਲ ਕੋਈ ਸੁਪੇਦ ।
ਕੋਈ ਕਹੈ ਤੁਰਕੁ ਕੋਈ ਕਹੈ ਹਿੰਦੂ । ਕੋਈ ਬਾਛੈ ਭਿਸਤੁ ਕੋਈ ਸੁਰਗਿੰਦੂ ।

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*Those who have recognised His Will, saith Nanak,
They know the secrets of Lord God. (Rāmkalī M. V.)

The *Nitya Karma* of the Muslims is the Prayer performed five times a day.[1] This prayer is performed in a mosque, but before the prayer a Muslim purifies his body. This purificatory ceremony is known as *Wuzū*[2]. The Sūfi who wears Sūf performs his prayer on a mat known as *Musall*[3]*ā*. Before every prayer *Kalmā* or the preliminary prayer is recited[4].

In *Adi Granth* the five prayers have been given the shape of practical morality :

**1. There are five times for five prayers, there are five names for them.
The first is Truth, the second is lawful earning and the third is to beg the Graces of God for all,
The fourth is the right intention in the mind and the fifth is the praise of the Lord. (Vār Mājh M. I.)

2. The first is the praise of the Lord, the second is contentment,
The third is humility, the fourth is to give alms,
The fifth is the control of five senses at one place;

---

*ਕਹੁ ਨਾਨਕ ਜਿਨਿ ਹੁਕਮੁ ਪਛਾਤਾ । ਪ੍ਰਭ ਸਾਹਿਬ ਕਾ ਤਿਨਿ ਭੇਦੁ ਜਾਤਾ ।
(ਰਾਮਕਲੀ ਮਃ ਪ)

1. ਪੰਜਿ ਨਿਵਾਜਾ ਵਖਤ ਪੰਜਿ..... (ਵਾਰ ਮਾਝ ਮਃ ੧)
2. ਉਠੁ ਫਰੀਦਾ ਉਜੂ ਸਾਜਿ ਸੁਬਹ ਨਿਵਾਜ ਗੁਜਾਰਿ ।..... (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)
3. ਫਰੀਦਾ ਕੰਨਿ ਮੁਸਲਾ ਸੂਫ਼ ਗਲਿ ਦਿਲਿ ਕਾਤੀ ਗੁੜੁ ਵਾਤਿ ।..... (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)
4. ਦੇਹਿ ਮਸੀਤ ਮਨੁ ਮਉਲਾਣਾ ਕਲਮ ਖੁਦਾਈ ਪਾਕੁ ਖਰਾ ।..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ਪ)

**੧. ਪੰਜਿ ਨਿਵਾਜਾ ਵਖਤ ਪੰਜਿ ਪੰਜਾ ਪੰਜੇ ਨਾਉ ।
ਪਹਿਲਾ ਸਚੁ ਹਲਾਲ ਦੁਇ ਤੀਜਾ ਖੈਰ ਖੁਦਾਇ ।
ਚਉਥੀ ਨੀਅਤਿ ਰਾਸਿ ਮਨੁ ਪੰਜਵੀ ਸਿਫਤਿ ਸਨਾਇ ।.....
(ਵਾਰ ਮਾਝ ਮਃ ੧)

੨. ਅਵਲ ਸਿਫਤਿ ਦੂਜੀ ਸਾਬੂਰੀ । ਤੀਜੈ ਹਲੇਮੀ ਚਉਥੈ ਖੈਰੀ ।
ਪੰਜਵੈ ਪੰਜੇ ਇਕਤੁ ਮੁਕਾਮੈ

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*These five times of yours are inexpressible.
(Mārū Solhe M. V.)

Before each prayer-time the Mullah (priest) calls the others for prayer in a loud voice :

**The recognition of the Unity of God be thy announcement and to be faithful in right earnest be thy musical pipe.
(Mārū Solhe M. V.)

There is also the practice of initiation in Islam known as Sunnah (Sunnat) or circumcision :

†1. Let effort be thy circumcision. (Vār Mājh M. I.)

2. Gentleness and right restraint be thy circumcision.
(Mārū Solhe M. V.)

3. If one becomes a Turk by circumcision,
What can we say about woman ? (Āsā Kabir)

The Scriptural authority in Islam is Quran revealed through the Prophet Muhammad. Quran further recognises Taurāt, Zabūr and Anjīl (Bible) also as the revealed books. All these four holy books are called *Kateb* in *Adi Granth* ;

††1. Practice Quran and other holy books in the heart.
(Mārū Solhe M.V.)

2. Let the lawful earnings be thy Quran.
(Vār Mājh M. I.)

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*ਏਹਿ ਪੰਜਿ ਵਖਤ ਤੇਰੇ ਅਪਰ ਪਰਾ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

**ਖੁਦਾਇ ਏਕੁ ਬੁਝਿ ਦੇਵਹੁ ਬਾਂਗਾ ਬੁਰਗੁ ਬਰਖੁਰਦਾਰ ਖਰਾ ।
(ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

†੧. ਸਰਮ ਸੁੰਨਤਿ..... (ਵਾਰ ਮਾਝ ਮਃ ੧)

੨. ਸੁੰਨਤਿ ਸੀਲ ਬੰਧਾਨਿ ਬਰਾ ..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

੩. ਸੁੰਨਤਿ ਕੀਏ ਤੁਰਕੁ ਜੇ ਹੋਇਗਾ ਅਉਰਤ ਕਾ ਕਿਆ ਕਰੀਐ ।
(ਆਸਾ ਕਬੀਰ)

††੧. ਕੁਰਾਣ ਕਤੇਬ ਦਿਲ ਮਾਹਿ ਕਮਾਹੀ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

੨. ਹਕੁ ਹਲਾਲ ਕਰਾਣੁ..... (ਵਾਰ ਮਾਝ ਮਃ ੧)

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Next in importance to Quran are Hadīs (Traditions)—commentaries on the life and sayings of the Prophet. The word Hadīs also occurs in *Adi Granth* :

*To purify the impure mind and the recognition of the omnipresence of God be thy *Hadīs* and the natural perfect appearance be the turban on thy head.

(Mārū Solhe M.V.)

Some practices are enjoined upon Muslims so that they may be able to enter paradise where God lives and where there are *hourīs* for service :

**To practise the words of the preceptor fully is the paradise, remembrance of the Lord is *hourī*, light and fragrance and the worship of God is the excellent Chamber (Hujrā). (Mārū Solhe M.V.)

The Muslim has to observe thirty fasts in the month of Ramazan :

†1. By whom the thirty days of fasting have been observed.

(Srī Rāga M.I.)

2. Let good conduct be thy fasting.

(Vār Mājh M.I.)

3. His Grace is Mecca and to be the dust of feet is fasting. (Mārū Solhe M.V.)

The Quran is divided into thirty *sipārāhs* as the daily *wazīfah* to be read during the month of Ramazan :

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*ਨਾਪਾਕ ਪਾਕੁ ਕਰਿ ਹਦੂਰਿ ਹਦੀਸਾ ਸਾਬਤ ਸੁਰਤਿ ਦਸਤਾਰ ਸਿਰਾ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

**ਭਿਸਤਿ ਪੀਰ ਲਫਜ ਕਮਾਇ ਅੰਦਾਜਾ ।

ਹੂਰ ਨੂਰ ਮੁਸਕਿ ਖੁਦਾਇਆ ਏਂਦਗੀ ਅਲਹ ਆਲਾ ਹੁਜਰਾ ।

(ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

†੧. ਤੀਹ ਕਰਿ ਰਖੇ..... (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੨. ਸੀਲੁ ਰੋਜਾ..... (ਵਾਰ ਮਾਝ ਮਃ ੧)

੩. ਮਕਾ ਮਿਹਰ ਰੋਜਾ ਪੈਖਾਕਾ ।..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

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*Make the recognition of God in all thy Maudīfāh (Wazīfāh). (Mārū Solhe M.V.)

A Muslim is required to go on the pilgrimage of *Kaaba* at Mecca at least once in his lifetime. This practice is known as Hajj :

**1. Whoseover controls the mind he is a Hājī (pilgrim). (Mārū Solhe M.V.)

2. Kabir says, I went for the Hajj of Kaabā and God met me onwards,
The Lord quarrelled with me : who hath ordered thee to come to this place ? (Shalok Kabir)

Every Muslim is required to give alms. He is expected to disburse 2½ per cent of his savings every year. Charity is of two kinds in Islam. One is optional and the other compulsory. The compulsory charity is called *zakāt* :

†1. None of the poll-tax gatherers takes the *zakāt*. (Āsā M.V.)

2. The passion and anger are zakāt-gatherers and the waves of mind are dacoits. (Gauṛī Kabir)

The Muslim saints use rosary (Tasbī) like Hindus.[1] The offerings are made at the shrines of dead Muslim Saints with the hope of fulfilment of worldly desires :

††The corn is ground, cooked and prepared and placed in the presence,

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*ਸਗਲੀ ਜਾਨਿ ਕਰਹੁ ਮਉਦੀਫਾ..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

**੧. ਜੋ ਦਿਲ ਸੋਧੈ ਸੋਈ ਹਾਜੀ..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

੨. ਕਬੀਰ ਹਜ ਕਾਬੈ ਹਉ ਜਾਇ ਥਾ ਆਗੈ ਮਿਲਿਆ ਖੁਦਾਇ ।
ਸਾਂਈ ਮੁਝ ਸਿਉ ਲਰਿ ਪਰਿਆ ਤੁਝੈ ਕਿਨੀ ਫੁਰਮਾਈ ਗਾਇ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)

†੧. ਜੋਜੀਆ ਭੰਨੁ ਕੋ ਲਏ ਨ ਜਗਾਤਿ..... (ਆਸਾ ਮਃ ੫)

੨. ਕਾਮ ਕ੍ਰੋਧ ਦੁਇ ਭਏ ਜਗਾਤੀ ਮਨ ਤਰੰਗ ਬਟਵਾਰਾ । (ਗਉੜੀ ਕਬੀਰ)

1. ਤਸਬੀ ਯਾਦਿ ਕਰਹੁ ਦਸ ਮਰਦਨੁ..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)

††ਨਾਨਕ ਪੀਟਾ ਪਕਾ ਸਾਜਿਆ ਧਰਿਆ ਆਣ ਮਉਜੂਦ ।

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*Without one's True Guru one sits and waits for durūd (benediction). (Vār Mārū M. V.)

The Muslims of the times under review wore blue clothes :

**Blue clothes were worn ; the Pathāns exercised dominion (in India) (Vār Āsā M.I.)

All the practices and symbols of Islam have been rejected in *Adi Granth* like the practices and symbols of Hindus. *Adi Granth* holds the view that all the karmas (works) are useless. The real karma is the remembrance of God :

†Without Harī other works are useless ;
Recitations, austerities, control of passions and religious works are practised,
But they are looted on this side. (Gaurī M. V.)

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*ਬਾਝਹੁ ਸਤਗੁਰੁ ਆਪਣੇ ਬੈਠਾ ਝਾਕ ਦਰੂਦ । (ਵਾਰ ਮਾਰੂ ਮਃ ੫)

**ਨੀਲ ਬਸਤ੍ਰ ਲੈ ਕਪੜੇ ਪਹਿਰਹਿ ਤੁਰਕ ਪਠਾਣੀ ਅਮਲੁ ਕੀਆ ।
(ਵਾਰ ਆਸਾ ਮਃ ੧)

†ਹਰਿ ਬਿਨ ਅਵਰ ਕ੍ਰਿਆ ਬਿਰਥੇ ।
ਜਪ ਤਪ ਸੰਜਮ ਕਰਮ ਕਮਾਣੇ ਇਹ ਓਰੈ ਮੂਸੈ । (ਗਉੜੀ ਮਃ ੫)

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PART THREE

PHILOSOPHY AND RELIGION OF ADI GRANTH

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CHAPTER VII

RELIGIOUS BELIEFS CRYSTALLISED

Reference to Buddha in ***Adi Granth****—The beliefs of Jainas mentioned in* ***Adi Granth****—The six systems of Philosophy—Reference to their beliefs directly or indirectly in* ***Adi Granth****—Monism of Sankara—Qualified monism of Rāmānuja—Dualism of Mādhva—Bhedabheda of Nimbārka—Non-dualism of Vallabha—The influence of these beliefs on* ***Adi Granth****—Gita and* ***Adi Granth****—The beliefs of Purānas and Tantras—Saktas, Saivas, Vaishnavas, Ganapatyas and Sauryas—Hathyogis and their beliefs—Muslims and their beliefs.*

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CHAPTER VII

RELIGIOUS BELIEFS CRYSTALLIZED

We have seen that *Adi Granth* contains the poetry of the Saints who lived from twelfth to seventeenth century. These Saints raised their voice against the degrading elements in different religions. They found the stalemate because of the crystallisation of the beliefs of the prevailing religions.[1] The conception of religion had deteriorated into ritualism, severe austerities and self-mortification.

The Brahmanism was reigning supreme. The six systems of philosophy had also different streams of followers. The heretical Jaina faith was also a living force. Buddhism had long died out as a living religion in India, but its after-effects were there. Islam, which had penetrated into India, was also making its presence felt.

During this period, the followers of the Vedas, the Purānas and other Shāstras showed a sense of intoleration for others.[2] They adored and glorified their gods and goddesses. There were Shaivites, Vaishnavites and Shāktas, the followers of Lord Shiva, Lord Vishnū and Shaktī respectively.

As has been said above, Buddhism had ceased to be a living force in Indian life. Although it was a heterodox faith, Brahmanism regarded the founder of this faith *i. e.* Lord Buddha, as an incarnation of Vishnū. Thus Buddha

1. A comparative study of the beliefs of other religions with the religion of *Adi Granth* is a vast subject on which several theses can be written. In this chapter I have based my comparative study, mostly in the critical references to other philosophic systems in *Adi Granth*.

2. ਸ਼ਾਸਤ੍ਰ ਵੇਦ ਪੁਰਾਣ ਲੜਾਏ । (ਵਾਰ ੧. ਪਉੜੀ ੧੯—ਭਾਈ ਗੁਰਦਾਸ)

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had become one of the deities of the Hinduism. In *Adi Granth*, the word Buddha signifies the incarnation of Vishnū.[1] Moreover, this word is preceded by a reference to Siddhas and sometimes followed by a reference to Nāthas.[2] Siddhas and Nāthas were followers of Yogic system of Philosophy. Buddhism did not believe in God, while Pātanjalī, the founder of Yoga system, expounded clearly his faith in Him. Buddha had close affinity with Saṁkhya system of Philosophy, which was accepted *in toto* by Pātanjalī, with his addition of Godhead.

During the time under review, the followers of the Yoga system of philosophy, were very active in the country, while their Buddhist friends who had also been roaming throughout the country in earlier centuries and preaching their religion, faded into insignificance before the Brahmanical pressure. The Brahmanical savants were quite averse to the name of Buddhism or Buddha.

Buddhism was essentially a system of practical morality. It preached four noble truths *viz.* 1. All that exists is subject to suffering, 2 .The origin of sufferings are human passions, 3. The cessation of passions releases from sufferings, and 4. The path that leads to the cessation of suffering is the eightfold path *i. e.* right belief, right resolve, right word, right deed, right life, right endeavour, right thought and right meditation.

The laws of transmigration and retribution were accepted by Buddha from Brahmanism. The four noble truths preached by him and the eightfold path enunciated by him, were assimilated and carried further by other Indian philosophical systems in one form or the other.

In *Adi Granth* we find the confirmation of the universiţy of suffering.[3] But the cause of misery and suffering

1. *Shri Guru Granth Kosh* published by Khalsa Tract Society, Amritsar & *Gurmat Mārtand* by Giani Lal Singh.
2. ਕੇਤੇ ਸਿਧ ਬੁਧ ਨਾਥ ਕੇਤੇ (ਜਪੁਜੀ)
3. ਨਾਨਕ ਦੁਖੀਆ ਸਭੁ ਸੰਸਾਰੁ । (ਸ਼ਲੋਕ ਮਃ ੧—ਰਾਮਕਲੀ ਕੀ ਵਾਰ ਮਃ ੩)
ਜਿਸ ਮਾਨੁਖ ਪਹਿ ਕਰਉ ਬੇਨਤੀ ਸੋ ਅਪਨੇ ਦੁਖ ਭਰਿਆ । (ਗੂਜਰੀ ਮਃ ੫)

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is not only human passion, but also the forgetfulness of the Name of the Lord.[1] The cessation of the passions releases from sufferings.[2] But it is not eightfold path only which leads to the cessation of misery and suffering but also the Name and Grace of the Lord.[3] Whatever appears as pleasant is really a source of pain at bottom.[4]

The eightfold path forms the basis of the ethics of Buddhism. There are other commandments as well. They are all universally accepted. They are common in all religions. One of the most important of all the commandments is not to kill and this leads to the doctrine of the *Ahimsa* of Buddhism. In *Adi Granth* we find emphasis on mercy or *Ahimsa*.[5]

Since Buddhism was not a living faith in the times under review, its ideology must have been carried forward by the Yogis, who had some affinity with it, as has been said above. Guru Nānak in his lifetime went to Gayā, where Gautama attained Buddhahood. Although there is mention of Gayā in *Adi Granth* as a place of pilgrimage of Hindus, yet it is quite likely that its importance as centre of Buddhism might have been included.[6]

The word *Nirvāna* first used by Buddha for final beatitude, occurs several times in *Adi Granth*. But the conception of *Nirvāna* is quite different. *Nirvāna* is, of course, a state in which there is no misery and rebirth, but Godlessness of Buddhism and monotheism of *Adi Granth* give them

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1. ਪਰਮੇਸਰ ਤੇ ਭੁਲਿਆਂ ਵਿਆਪਨਿ ਸਭੇ ਰੋਗ । (ਬਾਰਹਮਾਹਾ ਮਾਝ ਮਹਲਾ ੫)
2. ਤਿਸਨ ਬੁਝੀ ਆਸ ਪੁੰਨੀ ਮਨ ਸੰਤੋਖ ਧ੍ਰਾਪਿ । (ਰਾਗ ਗੂਜਰੀ ਵਾਰ ਮਃ ੫)
3. ਤਿਸਨਾ ਬੁਝੈ ਤਿਪਤਿ ਹੋਇ ਹਰਿ ਕੈ ਨਾਇ ਪਿਆਰਿ ।
ਨਾਨਕ ਗੁਰਮੁਖਿ ਪਾਈਐ ਹਰਿ ਆਪਨੀ ਕਿਰਪਾ ਧਾਰਿ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੩)
4. ਦੂਖਾ ਤੇ ਸੁਖ ਊਪਜਹਿ ਸੂਖੀ ਹੋਵਹਿ ਦੂਖ । (ਪ੍ਰਭਾਤੀ ਮਹਲਾ ੧)
5. ਦੂਖ ਨ ਦੇਇ ਕਿਸੈ ਜੀਅ ਪਤ ਸਿਤੁ ਘਰ ਜਾਵਹੁ । (ਗਉੜੀ ਕੀ ਵਾਰ ਮਃ ੫)
ਦਇਆ ਜਾਣੈ ਜੀਅ ਕੀ ਕਿਛੁ ਪੁੰਨ ਦਾਨ ਕਰੇਇ । (ਵਾਰ ਆਸਾ ਮਃ ੧)
ਸਤ ਸੰਤੋਖ ਦਇਆ ਕਮਾਵੈ ਏਹ ਕਰਣੀ ਸਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)
6. ਗੰਗਾ ਗਇਆ ਗੋਦਾਵਰੀ ਸ੍ਰੰਸਾਰ ਕੇ ਕਾਮਾ । (ਭਗਤ ਨਾਮਦੇਵ)

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different concepts of *Nirvāna*. While the cessation of misery and suffering is *Nirvāna* for the former, the realisation of God is *Nirvāna* for the latter.

Buddhism denied the authority and sanctity of the Vedas, stood up against all rituals, voiced against the caste-system and established the importance of the Sangha. *Adi Granth* brings forward more or less the same revolutionary ideas, but this does not mean that there had been any direct or indirect influence of Buddhism on the Saint-poets. Every movement is born out of the circumstances. It retains something of the times and brings forward something quite new.

Closely allied to Buddhism is another heterodox system known as Jainism. As has been said above, it was a living religion in the times under discussion.

The word Jaina occurs in *Adi Granth* thrice[1] independently unlike the word Buddha and alludes to the practices of the Jainas of the day. There are four orders of Jainism : monks, nuns, laymen and laywomen. In *Adi Granth* there is mention only of the monks, who led stricter ascetic lives. They used to move from one place to another.[2]

The Jaina monk is also called a *Sramanā* or the wandering monk. While becoming a *Sramanā*, a Jaina takes the following vow : "I shall become a *Sramanā*, who owns no house, no property, no sons, no cattle ; who eats what others give him. I shall commit no sinful action. I renounce to accept anything that has not been given."[3]

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1. *First* in Dhanāsrī Mahala V ; *Second* in Gaurī Sukhmanī and *Third* in Malār ki Vār Mahla 1.
2. ਜਿਕ ਜਨੀ ਉਡਰ ਪਾਇ ਪੁਰਹੁ ਖੁਆਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
3. Achārāng Sūtra II, vii 1.S.B.E. Vol. XXII p. 171.)—as quoted in *The Living Religions of the Indian People* by N. Macnicol.

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Thus Jaina monk lived on whatever was given to him by others.[1] He neither believed in God nor went on pilgrimage to holy places for a holy dip.[2]

According to Jaina faith, everything that exists posse sses a jīva–plants, fire, wind, water. Having faith in *Ahimsa*, the Jaina ascetic tries to adopt methods and takes such precautions that even the smallest of the jīvas may not be killed. This faith is the doctrine of *Ahimsa* caused the monk to undergo extreme austerities[3] such as

1. Not to take a bath fearing lest the Jīvas of the water may not be killed.
2. Not to comb or cleanse the hair, so that the hair-lice may not be killed.[4] Thus the practice was to pull out the hair one by one from the head.[5] In this process ashes were used for facility and ease in pulling out the hair.[6]
3. To drink dirty water.[7]

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1. ਮਨਿ ਜੂਠੈ ਵੇਜਾਤਿ ਜੂਠਾ ਖਾਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
   ਜੂਠਾ ਮੰਗ ਮੰਗ ਖਾਹੀ । (ਵਾਰ ਮਾਝ—ਮਹਲਾ ੧)
2. ਤਿਨ ਮੁਖ ਨਾਹੀ ਨਾਮ ਨਾ ਤੀਰਥ ਨਾਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
3. ਜੈਨ ਮਾਰਗ ਸੰਜਮ ਅਤ ਸਾਧਨ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
4. ਕੁਚਿਲ ਰਹਹਿ ਦਿਨ ਰਾਤਿ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਹਲਾ ੧)
   ਪਾਣੀ ਚੋਖ ਸਰਾਹੀ····· (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
   ਦਾਨਹੁ ਭੇ ਇਸਨਾਨਹੁ ਵੰਜੇ····· (ਮਾਝ ਕੀ ਵਾਰ ਮਹਲਾ ੧)
   ਨਾਨਕ ਜੇ ਸਿਰ ਖੁਥੇ ਨਾਵਨਿ ਨਾਹੀ ਤਾ ਸਤ ਚਟੇ ਸਿਰਿ ਛਾਈ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
5. "An instance of extreme infliction of pain that they impose is the pulling out of the hair by the roots. This is required when the novice takes his vows as a monk and accepts initiation. The painful process is supposed to be repeated every year....."[3]— *The living Religions of the Indian People* by N. Macnicol.
   ਹਥੀ ਸਿਰ ਖੋਹਾਇ ਨ ਭਜੁ ਕਰਾਇਆ । (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
   ਸਿਰ ਖੋਹਾਇ···ਭਜੁ ਪਈ ਸਿਰਿ ਖਥੈ । (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
6. ਭੇਡਾ ਵਾਗੀ ਸਿਰ ਖੋਹਾਇਨ ਭਰੀਅਨ ਹਥ ਸੁਆਹੀ । (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
7. ਪੀਅਹਿ ਮਲਵਾਣੀ ·· (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)

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4. To search for jīvas in one's own dejecta.[1]
5. To breathe in such a manner, that the jīvas of the air may not be killed.[2]

Thus these Jaina monks always remained dirty.[3] They did not mix in society and lived the life of an aggrieved person.[4]

They had a cup each hanging by their waists, a cotton dust-brush in their hands and they marched in a queue.[5] The cup was used for receiving alms, the cotton dust-brush for putting aside any jīva in the way. They marched in a queue in order to avoid killing jīvas, the way already being cleansed by the monks going ahead.

Guru Nanak subjected these monks to severe attack by exposing their precautionary measures and unclean habits. He contradicted their jīva-mania by laying emphasis on the authority of God to kill or save any jīva.[6] Jainas do not believe in God. They believe that karma is the cause of rebirth and also determines what kind of birth the jīva shall undergo. Therefore, their conception of *Nirvāna* is the extinction or exhaustion of karma, whereas the ideal of Buddhist is the extinction of desire (Tṛṣna). Thus the Jaina monks of the times under review tried to exhaust the karmas. They had no distinction, no reverence and no karma.[7]

The Jaina monks were divided into two categories, the *Svetambras* and the *Digambras*. The former wore clothes, but the latter believed in still greater austerities and remained naked. In *Adi Granth*, the latter type of monks

1. ਡੋਲ ਫਦੀਹਤਿ····· (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
2. ਮੁਹਿ ਲੈਨਿ ਭੜਾਸਾ····· (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
3. ਸਦਾ ਕੁਚੀਲ ਰਹਹਿ ਦਿਨੁ ਰਾਤੀ····· (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
4. ਖੁੰਡੀ ਪਾਇ ਬਹਨਿ ਨਿਤਿ ਮਰਣੈ ਚੜਿ ਦੀਬਾਣਿ ਨ ਜਾਹੀ । (ਮਾਝ ਕੀ ਵਾਰ ਮਃ ੧)
5. ਲਕੀ ਕਾਸੇ ਹਥੀ ਫੂੰਮਣ ਅਗੋ ਪਿਛੀ ਜਾਹੀ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
6. ਜੀਆ ਮਾਰਿ ਜੀਵਾਲੇ ਸੋਈ ਅਵਰ ਨ ਕੋਈ ਰਖੈ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
7. ਤਿਨ ਜਾਤਿ ਨ ਪਤਿ ਨ ਕਰਮੁ ਜਨਮੁ ਗਵਾਇਆ । (ਵਾਰ ਮਲਾਰ ਮਃ ੧)

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have been specially mentioned.[1] They adopted *Ahimsa* to such an extent that though they died, they did not kill any jīva.

They were so much advanced in their practices that they did not wear clothes and shoes. They kept silent and wandered in jungles and cremation grounds.[2] They did not sleep even.[3]

In order to obtain *Moksha* or *Nirvāna*, the Jainas practiced *Japas* and *Tapas* and wandered on the earth.[4] "Jainism", as said by Dr. Thomas, "is the most extreme from of *kiryāvāda*, the doctrine that salvation is attained through works."[5] It is really surprising that the worship in Jainism is not conducted by Jainas but by Brahmans. In the words of M. de Guerinot, Jaina Community is "a church without priests. The *Japa* of a Jaina consists in the repetition of this formula of worship :—Reverence to the *Arahantas* (the enlightened ones), the *Siddhas* (the perfect ones), the *Acharyas*, the *Upadhyayas* and all the *Sadhus* of the Universe."[6]

According to the belief of the Jainas, the *tapas*-austerities help the jīva in burning up the karma-seed and bringing deliverance from the turmoil of the world.

The Jainas also practice fasting. On a day in the month of *Bhadon* Jainas leave all business and practice *Japa*. On this day they forgive each for the wrong actions done during the year. This fast is known as Chhamachhari[7] or Samkarī.

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1. ਦਇਆ ਵਿਗੰਬਰ ਦੇਹ ਬੀਚਾਰੀ। ਆਪਿ ਮਰੈ ਅਵਰਾ ਨਹ ਮਾਰੀ। (ਆਸਾ ਮਃ ੧)
2. ਬਸਤ੍ ਨ ਪਹਿਰੈ ਅਹਿਨਿਸਿ ਕਹਰੈ। ਮੋਨ ਵਿਗੁਤਾ ਕਿਉ ਜਾਗੈ ਗੁਰ ਬਿਨ ਸੁਤਾ।
ਪਰਉਪੰਤਾਣਾ ਅਪਣਾ ਕੀਆ ਕਮਾਣਾ।.....
ਰਹੈ ਬੇਬਾਣੀ ਮੜੀ ਮਸਾਣੀ। (ਆਸਾ ਕੀ ਵਾਰ ਮਃ ੧)
3. ਝਿਮਿ ਨਗਨ ਫਿਰਹਿ ਦਿਨ ਰਾਤਿ ਨੀਦ ਨ ਸੋਵਹੀ। (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
4. ਜਾਪ ਤਾਪ ਕ੍ਰਮਨ ਬਸੁਧਾ ਕਰ ਉਰਧ ਤਾਪ ਲੈ ਰੀਨ।
ਇਹ ਬਿਧਿ ਨਹਿ ਪਤਿਆਨੈ ਠਾਕੁਰ ਜੋਗ ਜੁਗਤਿ ਕਰ ਜੈਨ। (ਧਨਾਸਰੀ ਮਃ ੫)
5. Quoted from *The Living Religions Of The Indian People* by Nicol Macnicol.
6. *Ibid.*
7. ਇਕ ਲੋਕੀ ਹੋਰੁ ਛਮਿਛਰੀ ਬ੍ਰਾਹਮਣੁ ਵਟਿ ਪਿੰਡੁ ਖਾਇ। (ਆਸਾ ਮਹਲਾ ੧)

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Jainism also believes in gods of the popular worship as Buddhism and Vedantic Hinduism. Like human beings and other Jīvas, these gods are also in the state of transmigration. None of them are eternal. In order to attain deliverance, it is necessary for these gods to be born as human beings, because *Nirvāna* is possible only on the human plane. Thus, these gods even crave for their birth as human beings.[1]

In *Sutrakritānga* it is written, "He who lights a fire, kills living beings; he who extinguishes it, kills the fire. Therefore a wise man who well considers the law shall light no fire."[2] From this 'suicide' may logically be concluded. This may be the reason why religious suicide is sanctioned by Jaina law. *Adi Granth* voices against this sanction.[3]

The above-mentioned two heterodox systems of philosophy were influenced to some extent by the Samkhya and Yoga systems of philosophy. Jainism, Buddhism, Samkhya and Yoga developed simultaneously. The Samkhya is the oldest of the six systems of philosophy. In *Adi Granth* there is mention of six philosophies and six teachers.[4]

The following are the six systems of philosophy :—

1. Samkhya of Kapila
2. Yoga of Pātanjali
3. Nyāya of Gautama
4. Vaiśeṣika of Kanāda
5. Pūrva Mimānsā of Jaiminī and
6. Vedanta of Vyāsa.

In the times under review, most of the people followed the different ideologies of six Shāstras.[5] But these systems

1. ਵਿਸ ਚੋਹੀ ਕਉ ਸਿਮਰਹਿ ਦੇਵ । (ਭੈਰਉ ਕਬੀਰ ਜੀਉ)
2. Quoted from *The Living Religions of the Indian People* by Nicol Macnicol.
3. ਆਤਮਘਾਤੀ ਹੈ ਜਗਤ ਕਸਾਈ । (ਮਾਝ ਮਹਲਾ ੩)
4. ਛਿਅ ਘਰ ਛਿਅ ਗੁਰ ਛਿਅ ਉਪਦੇਸੁ । (ਆਸਾ ਮਹਲਾ ੧)
5. ਖਟੁ ਦਰਸਨ ਵਰਤੈ ਵਰਤਾਰਾ ॥ (ਆਸਾ ਮਹਲਾ ੩)

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of philosophy discussed only about virtue and sin and their followers did not realise God without True Guru.[1]

"The Samkhya is admitted on all hands to be the oldest system ; it is even pre-Buddhistic in its origin, if not in its final form."[2] This system is dualistic because it recognises two ultimate entities *i. e.* Prakritī (Matter) and Purusha (Spirit). These two realities are independent of each other in respect of their existence. The three *guṇas* (qualities) *i.e.* Sattva, Rajas and Tamas are the three constituents of Prakritī. The evolution of the world began with the association of Purusha with Prakriti. From this union Buddhī (intelligence) came into being. From Buddhī proceeded Ahaṁkāra (Egoism). From this Ahaṁkāra were produced the five principles named Tanmātras, which are five subtle elements or atoms and are the potentialities of sound, touch, colour, taste and smell. From the subtle elements came the five gross elements of ether, air, fire, water and earth respectively. From Ahaṁkāra are also produced eleven organs of sense and action, five of sense, five of action and one of both sense and action *i.e.* mind. Thus we have twenty-five principles in the Samkhya including Purusha as one of them. The birth of different things is caused by the twenty-four principles and one goes on taking births one after the other, unless he attains True Knowledge of these principles. There is no place of God in this system.[3]

In *Adi Granth* we do not find any direct reference to this system of philosophy. Some ideas have been accepted and some rejected. The dualistic idea that Purusha and Prakritī are two independent and ultimate entities, has been rejected. Shiva (Purusha) and Shaktī (Prakritī) both have

1. ਸ੍ਰਿਸ੍ਟਿ ਸ੍ਰਾਸਤ੍ਰ ਪੁੰਨ ਪਾਪ ਬੀਚਾਰਦੇ ਤਤੈ ਸਾਰ ਨ ਜਾਣੀ ।
   ਤਤੈ ਸਾਰ ਨ ਜਾਣੀ ਗੁਰੂ ਬਾਝਹੁ ਤਤੈ ਸਾਰ ਨ ਜਾਣੀ । (ਅਨੰਦੁ ਸਾਹਿਬ)
2. The Cultural Heritage of India II ed. Vol. III p. 35.
3. "The existence of God is not proven"—Kapila Sūtra 93.

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been created by God.[1] God is the First Purusha (Adi Purukh) and the master of other Purushas (Purukh Pati).[2]

Purusha of Samkhya is not dynamic, while Prakritī is ever active. The spirit without nature is inactive and nature without spirit is blind. But according to *Adi Granth*, the activity is due to the spirit only as it is in Vedānta. Nature in itself is lifeless and inactive mass. The apparent form of nature is the body and the body is like an earthen pot.[3] God is always with the spirit and Prakritī is the outer form and colour of the spirit.[4] The three *guṇas* (qualities) which are responsible for different forms and colours are also His creation.[5] These are the major points on which *Adi Granth* differs from Samkhya, but there is close similarity in other minor details *e.g.*, the working of the three *guṇas*, *Buddhī*, *Ahaṁkāra*, *Manas* and twenty-five principles.[6]

Next to Samkhya is the Yoga system of philosophy. Pātanjalī, the founder of this philosophy, accepted the ideas of Kapila except his denial of God. Thus the idea of final beautitude in Yoga differed from that of Samkhya. In this respect it is a complete new system. The Yoga is considered to be that great state in which mind is perfectly inactive or fully controlled. Thus Yoga lays great emphasis on the control of the 'thinking principle' of the mind. "It is a manual of psychological ethics intended for developing the powers of the mind with the ultimate object of seeing through the futility of exercising them in spiritual interests."[7] 'The

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1. ਸ਼ਿਵ ਸ਼ਕਤਿ ਆਪਿ ਉਪਾਇਕੈ ਕਰਤਾ ਆਪੇ ਹੁਕਮ ਵਰਤਾਏ । (ਰਾਮਕਲੀ ਮਃ ੩—ਅਨੰਦੁ)
2. ਜਹ ਨਿਰਮਲ ਪੁਰਖੁ ਪੁਰਖੁ ਪਤਿ ਹੋਤਾ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
3. ਕਾਚੀ ਗਾਗਰਿ ਨੀਰੁ ਪਰਤੁ ਹੈ ਇਆ ਤਨ ਕੀ ਇਹੈ ਬੜਾਈ । (ਰਾਗੁ ਸੋਰਠਿ ਕਬੀਰ)
4. ਨਿਕਟਿ ਜੀਅ ਕੈ ਸਦ ਹੀ ਸੰਗਾ । ਕੁਦਰਤਿ ਵਰਤੈ ਰੂਪ ਅਰ ਰੰਗਾ । (ਆਸਾ ਮਹਲਾ ੫)
5. ਤੈ ਗੁਣ ਆਪਿ ਸਿਰਜਿਅਨ ਮਾਇਆ ਮੋਹ ਵਧਾਇਆ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੪)
6. ਪਾਂਚ ਪਚੀਸ ਮੋਹ ਮਦ ਮਤਸਰ ਆਡੀ ਪਰਬਲ ਮਾਇਆ । (ਭੈਰਉ ਕਬੀਰ)
7. Quotation of Mrs. Rhys David—as quoted in *The Cultural Heritage of India* Vol. III, page 88.

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object of the Yoga psychology was to teach the way to self-knowledge and that to this everything else—including devotion to God—was subsidiary.'[1]

The Yoga discipline comprises eight steps *i.e.* Yama (Self-restraint), Niyama (Observance), Āsana (Posture). Praṇāyāma (Regulation of breath), Pratyāhāra (Withdrawal of the senses), Dhāranā (Steadying the mind), Dhyāna (Contemplation) and Samādhī (Meditative trance). In *Adi Granth*, there is mention of Āsana, Dhyāna and Samādhī, but they carry different interpretations. One of the observances of the second step Niyama is devotion to God or Ishwara. But the Ishwara is a Perfect Purusha, who is not responsible for the creation of the world. In *Adi Granth*, God is mentioned as *Karta-Purukh*—the Purusa who is the creator the Universe.[2]

The words *Yoga* and *Yogin* occurs frequently in *Adi Granth*, but the conception is quite different from that of Pāntanjalī. Whereas the Yogi of Pātanjali experiences physical strain for the attainment of Samādhī, the Yogi of *Adi Granth* concentrates on the True Name.[3]

The Yoga system of Pātanjali had taken the form of Hathyoga of Gorakhnath in the times under review, whose influence on the saint-poets of *Adi Granth* will be discussed later on.

The Nyāya and Vaiṣeṣika systems have also in view the liberation of the individual self. They were propounded respectively by Gautama and Kanāda. According to Gautama the final beatitude can be obtained by True Knowledge and there are four separate sources of True Knowledge *viz.* perception (Pratyaksha), inference (Anumāna), comparison (Upamāna) and testimony (Sabda). The ignorance

1. *The Cultural Heritage of India* Vol. III, page 89.

1. ੧ਓ ਸੀਤਨਾਮੁ ਕਰਤਾ ਪੁਰਖ..... (ਸੁਖਮਨੀ ਮ:੨)
2. ਧਿਆਨ ਚੂਪਿ ਹੋਇ ਆਸਣੁ ਪਾਵੈ ।
ਸਚਿ ਨਾਮਿ ਤਾੜੀ ਚਿਤੁ ਲਾਵੈ । (ਰਾਮਕਲੀ ਮ: ੧)

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of birth impels the self into the world of sin and suffering, birth and death. This system is more a science of logic than a philosophy. The existence of God is proved by several arguments.

Whereas Saṁkhya system believes that emancipation is gained by the discriminative knowledge of matter and spirit or twenty-five principles, the Vaiṣeṣika system upholds that final salvation is attained by the knowledge of six Padārathhas *i.e.* Dravya (Substance), Guṇa (Quality), Karma (Action), Samānya (Genus), Viṣeṣha (Difference) and Samva (Intimate relation). According to this system, all material substances are primarily atoms and secondarily aggregates. The substances in atoms are eternal, while those in aggregates are transient. A seventh Padārth namely non-existence or negation is usually added to the above six. Kanāda has dwelt minutely on these Padārathhas in his system, which has thus become a diagnosis of nature. With regard to God and emancipation of individal self, the Vaiṣeṣika theory is the same as that of Nyāya.

We cannot trace any influence of these two systems on *Adi Granth*. Contrary to Nyāya system, *Adi Granth* holds that no argument is needed to prove the existence of God. His existence must be taken as hypothetical.[1] Both the systems believe in the supreme authority of the Vedas in matter of religion which is repudiated by *Adi Granth*.[2] According to Naiyāyikas, God is the ultimate cause of creation, maintenance and destruction of the world, which is Vedantic in origin and accepted by *Adi Granth*, but the eternality of atoms, space, time, ether, minds and souls expounded by the Naiyāyikas has been refuted by the Holy Granth, which has advanced the idea that God created everything and at the time of creation there was only void.[3]

1. ਥਾਨ ਥਨੰਤਰ ਰਵਿ ਰਹਿਆ ਪਾਰਬ੍ਰਹਮ ਪ੍ਰਭੁ ਸੋਇ ।
ਸਭਨਾ ਦਾਤਾ ਏਕ ਹੈ ਦੂਜਾ ਨਾਹੀ ਕੋਇ । (ਸ੍ਰੀ ਰਾਗੁ ਮਃ ੫)
2. ਵੇਦ ਕਤੇਬ ਇਫਤਰਾ ਭਾਈ ਦਿਲ ਕਾ ਫਿਕੁਰ ਨ ਜਾਇ । (ਤਿਲੰਗ ਕਬੀਰ ਜੀ)
3. ਸੁਰਤਾ ਗਿਰੀ ਤ ਜੁਗ ਰੁ ਖਰਿ ਵਰਤਿਆ ਸੁੰਨਾ ਹਰਿ । (ਬਿਹਾਗੜੇ ਕੀ ਵਾਰ ਮਃ ੪)

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The Vaiseṣika system also holds the view of the eternality of atoms, space, time, ether, minds and souls. It brings forward the view that God creates the world out of eternal atoms. The origin and destruction of the world depends upon the composition and decomposition of atoms. But the action in atoms is due to the Will of God. This Vaiseṣika theory of atoms is refuted by this idea in *Adi Granth* that nothing else is eternal except God.[1]

The next system known as Pūrva-Mimānsa or Karma-Mimānsa was founded by Jaiminī. It defends and justifies Vedic ritualism. *Adi Granth* strongly refutes all these practices. Mention of the Vedic rituals has been made in the fifth chapter.

The last and most important of all the Hindu philosophies is Uttara-Mimānsa or Vedanta. Since it follows the philosophy of Upanishads written at the end of the Vedas, it is known as Vedanta. Although the authority of the Vedas has not been accepted by *Adi Granth*, there seems to be a good deal of similarity in thought and expression between *Adi Granth* and Vedanta. *Adi Granth* contains hymns in praise of the Lord. Similarly Vedas, contain hymns in praise of the gods. *Adi Granth* is monotheistic[2] and Vedas are Polytheistic. In Vedas each god is depicted as the supreme god and this attitude has been termed as henotheism instead of polytheism by Max Muller. Gradually polytheism developed into monotheism in Vedic thought. One of the manifestation of God may be worshipped as God Himself. This type of attitude is found in Shaivism and Vaishnavism.

A close similarity in the following verses of Rig. Veda may be seen with the verses of *Adi Granth* :—

1. The Purusha had a thousand heads, a thousand eyes. a thousand feet..... (Rg. Veda—10—90)

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1. ਆ ਵਿ ਮਧਿ ਐਂਤਿ ਪ੍ਰਭੁ ਸੋਈ । ਨਾਨਕ ਤਿਸੁ ਬਿਨੁ ਅਵ_ ਨ ਕੋਈ । (ਸੂਹੀ ਮਹਲਾ ੫).
2. ਏਕੋ ਹੈ ਭਾਈ ਏਕੋ ਹੈ । (ਆਸਾ ਮਹਲਾ ੧).

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ਸਹਸ ਤਵ ਨੈਨ"""ਸਹਸ ਮੂਰਤਿ"""ਸਹਸ ਪਦ ਬਿਮਲ"""
ਸਹਸ ਤਵ ਰੀਧ""" (ਰਾਗੁ ਧਨਾਸਰੀ ਮਹਲਾ ੧).

2. There was then neither what is, nor what is not.
There was no sky, nor the heaven which is beyond...
(Rig. Veda—10—129).

ਅਰਬਦ ਨਰਬਦ ਧੁੰਧੂਕਾਰਾ । ਧਰਣਿ ਨ ਗਗਨਾ ਹੁਕਮੁ ਅਪਾਰਾ ।
ਨਾ ਦਿਨੁ ਰੈਨਿ ਨ ਚੰਦੁ ਨ ਸੂਰਜੁ ਸੁੰਨ ਸਮਾਧਿ ਲਗਾਇਦਾ । (ਮਾਰੂ ਮਹਲਾ ੧)

Similarly, similar verses can be quoted from *Adi Granth* and Upanishads. There is no doubt about the fact that Brahmanism was the prevailing factor in the times under discussion and its thought and literature highly influenced the Saint-poets. Some thoughts of the Vedic. Literature were accepted and some refuted.

Vedas and Upanishads were recognised as the revealed texts and it was Badarāyaṇa, who attempted to systematize the real views of these texts in his *Brahma-Sūtras*. In due course of time several commentaries were written on this important treatise. Sankara was the first interpreter of Vedanta; then followed Rāmānuja, Mādhva, Nimbārka, Vallabha and others. These commentators were the founders of different schools of Vedanta.

Sankara's school of monism (advaita) is a highly significant school of Vedanta. It has exerted the greatest influence on Indian life. According to Sankara, Brahman is the only reality. He is absolute consciousness and bliss. He is without a second. There is no multiplicity within Him. This conception of the supreme soul has been accepted by *Adi Granth*.*

God is said to be like a juggler who creates the world

*1. ਤੇਰਾ ਸਰੀਕ ਕੋ ਨਾਹੀ ਜਿਸਨੋ ਲਵੈ ਲਾਇ ਸੁਣਾਇਆ । (ਮਃ ੪, ਵਾਰ ਰਾਮਕਲੀ ੧)
2. ਅਵਰ ਨ ਦੀਸੈ ਕਿਸ ਸਾਲਾਹੀ ਤਿਸ ਸਰੀਕ ਨ ਕੋਈ । (ਸੋਰਠਿ ਮਹਲਾ ੧)

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by his magical power called māyā.** From the empirical (vyavahārika) point of view, God appears as qualified by many qualities. In this aspect He is called Saguṇa or Sakala Brahma. From the transcendental or real point of view (paramārthika), God is indeterminate and characterless. In this aspect, He is called Nirguṇa Brahman. Both these aspects of Brahman have been accepted by *Adi Granth*.[1]

According to Sankara, Jīva is essentially the same as Brahman, It is therefore ever-free, self-illuminated and unlimited. Its bondage is due to *Upādhis*, which when eliminated, the separate identity of Jīva ceases. *Adi Granth* also holds the similar view.[2]

Sankara asserts that God appears as the world through *avidyā*. This leads up to the conclusion that the world has no separate reality of its own. Although *Adi Granth* believes that this world is transitory and a passing phase, it is relatively real.[3] Sankara holds that the appearance of the world is due to the magical power of a māyā in God, which is said to be ignorance.[4] Māyā is not different from God as

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**1. ਬਾਜੀਗਰਿ ਇਕ ਬਾਜੀ ਪਾਈ । (ਮਾਰੂ ਮਃ ੩)

2. ਬਾਜੀਗਰ ਡੰਕ ਬਜਾਈ · ਸਭ ਖਲਕ ਤਮਾਸੈ ਆਈ ।
ਬਾਜੀਗਰ ਸਵਾਂਗੁ ਸਕੇਲਾ । ਅਪਣੇ ਰੰਗ ਰਵੈ ਅਕੇਲਾ । (ਸੋਰਠਿ ਕਬੀਰ ਜੀ)

3. ਬਾਜੀਗਰਿ ਜੈਸੇ ਬਾਜੀ ਪਾਈ । ਨਾਨਾ ਰੂਪ ਭੇਖ ਦਿਖਲਾਈ ।
ਸਾਂਗੁ ਉਤਾਰਿ ਥੰਮਿਓ ਪਾਸਾਰਾ । ਤਬ ਏਕੋ ਏਕੰਕਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ਪ)

1. ਨਿਰਗੁਨੁ ਆਪਿ ਸਰਗੁਨੁ ਭੀ ਓਹੀ । ਕਲਾ ਧਾਰਿ ਜਿਨਿ ਸਗਲੀ ਮੋਹੀ । (ਗਉੜੀ ਸੁਖਮਨੀ)

2. ਆਤਮੁ ਮਹਿ ਰਾਮੁ ਰਾਮ ਮਹਿ ਆਤਮੁ । (ਭੈਰਉ ਅਸਟਪਦੀਆ ਮਃ ੧)

ਏਕ ਜੋਤਿ ਏਕੋ ਮਨਿ ਵਸਿਆ ਸਭ ਬ੍ਰਹਮ ਦ੍ਰਿਸਟਿ ਇਕ ਕੀਜੈ ।
ਆਤਮ ਰਾਮੁ ਸਭ ਏਕੈ ਹੈ ਪਸਰੇ ਸਭ ਚਰਨ ਤਲੈ ਸਿਰੁ ਦੀਜੈ । (ਕਲਿਆਨ ਮਃ ੪)
ਆਤਮ ਰਾਮੁ ਰਾਮੁ ਹੈ ਆਤਮ ਹਰਿ ਪਾਈਐ ਸਬਦਿ ਵੀਚਾਰਾ ਹੈ । (ਮਾਰੂ ਮਃ ੧)

3. ਝੂਠਾ ਇਹੁ ਸੰਸਾਰੁ ਕਿਨਿ ਸਮਝਾਈਐ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
ਸਚੇ ਤੇਰੇ ਖੰਡ ਸਭੇ ਬ੍ਰਹਮੰਡ । (ਆਸਾ ਕੀ ਵਾਰ ਮਃ ੧)

4. ਇਹ ਸੁਪਨੀ ਤਾ ਕੀ ਕੀਤੀ ਹੋਈ ।
ਥਲੁ ਜਲੁ ਕਿਆ ਇਸ ਤੇ ਹੋਈ । (ਆਸਾ ਕਬੀਰ)

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the power of burning is not different from fire. But *Adi Granth* holds that māyā is the creation of God.[1]

According to Sankra, Brahmanhood is realised by the knowledge of the absolute identity of the Jīva and Brahman. The dictum *Tat tvam asi* (Thou art that) reveals this identity. But this has been rejected by *Adi Granth*.[2] The hymns of Saint Kāhnā were not included in *Adi Granth* because he had declared in his verses : *I am Brahman*.[3]

According to Sankara, when liberation or the state of *Jīvanmukta* is achieved, no work is necessary. But for the achievement of enlightenment, the works must be performed. These works include *Sannyās* and asceticism. But *Adi Granth* voices against asceticism. It advocates *Pravritti* against the *Niviritti* of Vedantin as is held in the Tantra or the Agama Shastra.[4]

Next to the school of monism of Sankara is the school of qualified monism (Visistadvaita) of Rāmānuja. According to Rāmānuja, God is the only reality. He is Omnipotent and Omniscient. Within Him there exist Conscious Souls (Chit) and unconscious material objects (Achit). Because of these realities within Him, objects created are also real. *Adi Granth* accepts this view.[5]

Mādhva holds that God and self are two separate entities. His school is called dualism (Dvaita). The doctrine of Nimbārka is called *Svābhāvika Bhedābheda Vāda* (Dual-non-dualism). "One of the fundamental principles of this

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1. Aghatana-ghatana patiyasi Māyā—(Vedanta commentary by Sankara).
2. ਮੈ ਨਾਹੀ ਕਛੁ ਆਹਿ ਨ ਮੋਰਾ । ਤਨੁ ਧਨੁ ਸਭੁ ਰਸੁ ਗੋਬਿੰਦ ਤੇਰਾ । (ਗਉੜੀ ਕਬੀਰ)
   ਮੈ ਨਾਹੀ ਪ੍ਰਭ ਸਭੁ ਕਿਛੁ ਤੇਰਾ । (ਰਾਗੁ ਬਿਲਾਵਲੁ ਮਃ ੫)
   ਮੈ ਨਾਹੀ ਕਛੁ ਹਉ ਨਹੀ ਕਿਛੁ ਆਹਿ ਨ ਮੋਰਾ । (ਰਾਗੁ ਬਿਲਾਵਲੁ ਸ੍ਰਧਨਾ)
3. ਮੈਂ ਓਹੀ ਰੇ, ਮੈਂ ਓਹੀ ਰੇ ।
   ਜਾ ਕਉ ਸੁਰ ਨਰ ਮੁਨ ਜਨ ਖੋਜਤ ਭੇਤ ਨਾ ਪਾਵਤ ਕੋਈ ਰੇ । (ਗੁਰ ਬਿਲ ਸ ੫)ਃ ੬)
4. ਹਰਿ ਪਹਿਲੜੀ ਲਾਵ ਪਰਵਿਰਤੀ ਕਰਮ ਦ੍ਰਿੜਾਇਆ ਬਲਿਰਾਮ ਜੀਉ । (ਸੂਹੀ ਮਃ ੪)
5. ਸਗਲ ਸਮਿਗ੍ਰੀ ਏਕਸੁ ਘਟ ਮਾਹਿ । (ਗਉੜੀ ਸੁਖਮਨੀ)

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philosophy is the relation between the one and the many, unity and plurality, God and the world."[1] He accepts both difference and non-difference between God and the Universe. On the one hand he goes towards Sankara's monism and on the other towards Mādhva's dualism.

Another commentator of the *Brahma Sūtras*, Vallabha, accepts Vedas, Bhagvad Gita, Brahma-Sūtras and the Bhāgavata as the basic works and tries to show that they touch the doctrine of *Advaita* without any reference to māyā. Unalloyed with māya, his *Advaita* (Non-dualism) may be called pure (Shuddha). When the effects of māyā are removed, God, Jīva and the world become one.

There is a slight difference in the metaphysics of Rāmānuja, Mādhva, Nimbārka and Vallabha. *Adi Granth* has accepted the monism of Sankara and 'qualified monism' of Rāmānuja and has rejected dualism of Mādhva, dual-non-dualism of Nimbārka. The pure non-dualism of Vallabha has close similarity with the ideas propounded in *Adi Granth*.[2]

Rāmānuja lays emphasis on the ideal of self-surrender to the Will of God. The same emphasis has been laid in *Adi Granth* also.[3] The mysticism of Rāmānuja shows clearly the nature of God as love and inspires for His *Bhaktī*. The same notions about God as love and his *Bhaktī* are found in *Adi Granth*.[4]

For Rāmānuja, *Bhaktī* is awe and reverance, but for Nimbārka it is love and friendship. *Adi Granth* combines

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1. The Cultural Heritage of India Vol, III, page 344.
2. ਸੂਰਜ ਕਿਰਣਿ ਮਿਲੇ ਜਲ ਕਾ ਜਲੁ ਹੂਆ ਰਾਮ ।
   ਜੋਤੀ ਜੋਤਿ ਰਲੀ ਸੰਪੂਰਨੁ ਥੀਆ ਰਾਮ । (ਬਿਲਾਵਲੁ ਮਹਲਾ ੫)
3. ਤੇਰਾ ਕੀਆ ਮੀਠਾ ਲਾਗੈ । (ਆਸਾ ਮਹਲਾ ੫)
   ਭਾਣਾ ਮੰਨੈ ਸੋ ਸੁਖੁ ਪਾਏ ਭਾਣੇ ਵਿਚਿ ਸੁਖ ਪਾਇਦਾ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੩)
4. ਅੰਮ੍ਰਿਤ ਪ੍ਰਿਅ ਬਚਨ ਤੁਹਾਰੇ । ਅਤਿ ਸੁੰਦਰ ਮਨਮੋਹਨ ਪਿਆਰੇ, ਸਭਹੂੰ ਮਧ ਨਿਰਾਰੇ ।
   ਰਾਜ ਨ ਚਾਹਉ ਮੁਕਤਿ ਨ ਚਾਹਉ ਮਨ ਪ੍ਰੀਤਿ ਚਰਨ ਕਮਲਾਰੇ । (ਚੋਵਰੀਧਾਰੀ ਮਃ ੫)

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both.[1] Nimbārka's idea of Creation caused by mere sport of God is repeated in *Adi Granth*.[2] Nimbārka's view that one need not give up the world in order to attain salvation is also found in the Holy Granth.[3]

The peculiar traits of the teachings of Vallabha are the doctrine of Grace, sublimation of human life and the ideal of self-dedication. All these traits are found in *Adi Granth*.[4] Vallabha was a contemporary of Guru Nanak. In his country-wide tour Guru Nanak might have met Vallabha and they might have influenced each other's thought.

As we have seen above, the cult of *Bhakti* was revived by Rāmānuja. For Rāmānuja and Mādhva, Brahman is Nārāyaṇa or Vishnū and for Nimbārka and Vallabha He is Gopālkrishna accompanied by Rādhā. In all these cases, Brahman is a personal God and not the impersonal Absolute of Sankara. All these four Vedantins are known as Vaishnava Saints.

The philosophy of the post-Vedic period from 500 B.C. onwards and its impact on the saint-poets of *Adi Granth* has been mentioned above. But before we proceed with Vaishnavism, it is necessary to peep into Vedic or Brahmanic thought, which was brought forward by post-Vedic philosophies and accepted or rejected by *Adi Granth*.

The central doctrine of Hinduism is the doctrine of Karma, which regulates the reincarnation and transmigra-

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1. ਤਿਸ ਕੀ ਸਰਣੀ ਪਰ ਮਨਾ ਜਿਸ ਜੇਵਡ ਅਵਰ ਨ ਕੋਇ । (ਸ਼੍ਰੀ ਰਾਗੁ ਮਃ ੫)
ਤੂੰ ਸਾਂਝਾ ਸਾਹਿਬ ਬਾਪ ਹਮਾਰਾ । (ਮਾਝ ਮਃ ੫)
ਮੋਹਨ ਮੋਹ ਲੀਆ ਮਨ ਮੇਰਾ··· (ਸਾਰੰਗ ਮਃ ੧)
ਆਦਿ ਮਧ ਜੋ ਅੰਤ ਨਿਬਾਹੈ । ਸੋ ਸਾਜਨ ਮੇਰਾ ਮਨ ਚਾਹੈ । (ਗਉੜੀ ਮਃ ੫, ਅਸ਼ਟਪਦੀ)
2. ਤੁਝ ਬਿਨੁ ਦੂਜਾ ਕੋਇ ਨਾਹਿ । ਸਭੁ ਤੇਰੋ ਖੇਲੁ ਤੁਝ ਮਾਹਿ ਸਮਾਹਿ । (ਬਸੰਤੁ ਮਃ ੫)
3. ਇਸੁ ਭੁਖੈ ਥਾਵਹੁ ਗਿਰਹੋ ਭਲਾ ਜਿਥਹੁ ਕੋ ਵਰਸਾਇ । (ਵਡਹੰਸ ਕੀ ਵਾਰ ਮਃ ੪, ਸ਼ਲੋਕ ਮਃ ੩)
4. ਨਾਨਕ ਨਦਰੀ ਨਦਰਿ ਨਿਹਾਲ । (ਜਪੁਜੀ)
ਹੀਰੈ ਜੈਸਾ ਜਨਮ ਹੈ····· (ਗਉੜੀ ਮਃ ੧)
ਤਨੁ ਮਨੁ ਧਨੁ ਸਭੁ ਸਉਪਿ ਗੁਰ ਕਉ····· (ਰਾਮਕਲੀ ਮਃ ੩—ਅਨੰਦੁ)

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tion of the soul. This doctrine was also accepted by Buddhism and Jainism—the hetrodox systems.

This doctrine of Karma was also accepted by the saint-poets of *Adi Granth*, but they allied it with the doctrine of Grace (Prapanna Vāda) :

> The birth takes place because of Karmas,
> But the release is attained by Grace.[1]

The Vedic creed of reward and punishment in the other world led to the development of the creed of reincarnation in Upanishads. This creed was accepted like the doctrine of Karma by all the schools of Indian philosophy. The pious works and impure acts will lead the souls into bodies according to Karma. The pious will enjoy the fruit of their good works until they are consumed. The idea of punishment to souls by putting them in the bodies of lower animals appears first in the system of Vedanta. This creed of reincarnation has been accepted by *Adi Granth*.[2]

The theory of creation contained in the Upanishads that Brahman is both the Creator and the material cause of the world has been accepted by *Adi Granth*.[3]

The Brahmanical faith is Varnāshrama Dharma. There are four Varnas (Castes) and four āshramas (Orders of life). Four Varnas are Brahmana, Kshatrīya, Vaishya and Shūdra and four Āshramas are Brahmacharya (The life of student-ship and celibacy), Garhasthya (The life of a house-holder), Vānaprastha (The life of retirement in the forest) and Sannyāsa (The life of renunciation and mendicancy).

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1. ਕਰਮੀ ਆਵੈ ਕਪੜਾ ਨਦਰੀ ਮੋਖੁ ਦੁਆਰੁ । (ਜਪੁਜੀ)
2. ਕਈ ਜਨਮ ਭਏ ਕੀਟ ਪਤੰਗਾ । ਕਵੀ ਜਨਮ ਗਜ ਮੀਨ ਕੁਰੰਗਾ ।
   ਕਈ ਜਨਮ ਪੰਖੀ ਸਰਪ ਹੋਇਓ । ਕਈ ਜਨਮ ਹੈਵਰ ਬਿਖ ਜੋ ਇਓ । (ਗਉੜੀ ਮਃ ੫)
3. ਨਿਰੰਕਾਰ ਆਕਾਰ ਆਪ ਨਿਰਗੁਨ ਸਰਗੁਨ ਏਕ ।
   ਏਕਹਿ ਏਕ ਬਖਾਨਨੋ ਨਾਨਕ ਏਕ ਅਨੇਕ ।
   ਆਪਹਿ ਸੂਖਮ ਆਪਹਿ ਅਸਥੂਲਾ । ਲਖੀ ਨ ਜਾਈ ਨਾਨਕ ਲੀਲਾ ।
   (ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮਃ ੫)

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The four original Varnas (Castes) were further divided into many sub-castes. This caste-system led to untouchability. It made Brahmans proud and Shūdras to suffer humiliation at the hands of higher castes. The Saint-poets of *Adi Granth*, who preached equality of men, strongly opposed this division of society.[1]

The division of man's life into four stages was rejected by *Adi Granth*. The holy Granth advocates for the life of a householder.[2]

As has been said above, the authority of the Vedas has not been accepted by *Adi Granth*. The rituals *i.e.* Yajnas and Sacrifices enjoined by the Vedas were not accepted and the priests performing these rituals were denounced.[3] Like Buddhism the Saint-poets of *Adi Granth* revolted against Brahmanism.

The Brahmanic philosophy as contained in Upanishads, the Samkhya system of philosophy and the Yoga system of philosophy are united in the light of the new doctrine of *Bhaktī-love* in Bhagavad Gita. According to this holy scripture giving up or carrying on one's work both lead to salvation, but the later is considered to be preferable. In the former case it means renunciation, which has been rejected in *Adi Granth*.[4] The works are to be performed without any thought of reward. Contemplation and ascetic practices combined with knowledge lead towards *Moksha*. The emphasis is laid upon sacrifice which is an act that makes no *Karma*. *Adi Granth* rejects ascetic practices and sacrifices.[5]

Bhagvad Gītā is a synthesis of various ways and means of spiritual life such as Karma-Yoga, Bhaktī-Yoga and

1. ਛਕੜ ਜਾਤੀ ਛਕੜ ਨਾਉ । ਸਭਨਾ ਜੀਆ ਇਕਾ ਛਾਉ । (ਮਹਲਾ ੧, ਵਾਰ ਸ੍ਰੀ ਰਾਗੁ)
2. ਭਗਤ ਜਨਾ ਕਉ ਸਰਧਾ ਆਪ ਹਰਿ ਲਾਈ । ਵਿਚੇ ਗ੍ਰਿਸਤ ਉਦਾਸ ਰਹਾਈ । (ਗੂਜਰੀ ਮਃ ੪)
3. ਵੇਦ ਪੁਕਾਰੈ ਤ੍ਰਿਬਿਧ ਮਾਇਆ । ਮਨਮੁਖ ਨ ਬੂਝਹਿ ਦੂਜਹਿ ਭਾਇਆ ।
ਤ੍ਰੈਗੁਣ ਪੜਹਿ ਹਰਿ ਏਕ ਨ ਜਾਣੀ ਬਿਨ ਬੂਝੇ ਦੁਖ ਪਾਵਣਿਆ । (ਮਾਝ ਮਃ ੩)
4. ਤਜੈ ਗਿਰਸਤ ਭਇਆ ਬਨਵਾਸੀ ਇਕ ਖਿਨ ਮਨੂਆ ਟਿਕੈ ਨ ਟਿਕਈਆ । (ਬਿਲਾਵਲੁ ਮਃ ੪)
5. See Chapter VI

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Gyān-Yoga. God Himself is described as a great Karma-Yogin. *Adi Granth* accepts this view.[1] Hand, the organ of *Karma* and heart, the organ of *Bhaktī* can work side by side,[2] with the help of Head, the organ of Gyān. Buddhi or Intellect is next only to the spiritual element.

Bhagvad Gīta is also termed an Upanishad. God is conceived as Impersonal Absolute *i.e.* Brahman and also as personal deity *i.e.* Ishvara. *Adi Granth* accepts the first conception and believes in Advaitism.[3] The second conception presents forth the Avatāra theory of the incarnation of God, which has been rejected by *Adi Granth.*[4] Krishna (Avatāra) says to Arjuna, "I am the desire of all creatures, O Arjuna, which is not in conflict with dharma." (vii-ii). Krishna describes himself as Isvara.

The word "*Gītā*" occurs in *Adi Granth* in the verses of Namdev.[5] The intensive phase of Bhaktī-Yoga is called Dhyāna-Yoga in Bhagvad Gītā. But in course of time this Dhyāna-Yoga degenerated into idol-worship and Rāsa dancing, which were denounced by *Adi Granth.*[6]

The Grand old tree—mentioned in the beginning of Chapter XV of Bhagvad Gita—rooted in heaven with branches earth-ward and each of whose leaves is a song of the Vedas, is depicted in *Adi Granth.*[7] exhibiting the significance of Bhagvad Gita in the times of Saint-poets.

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1. ਜੋਗੀ ਅੰਦਰਿ ਜੋਗੀਆ ਭੂ ਭੋਗੀ ਅੰਦਰਿ ਭੋਗੀਆ । (ਸ਼੍ਰੀ ਰਾਗੁ ਮਃ ੧)
2. ਹਾਥ ਪਾਉ ਕਰਿ ਕਾਮੁ ਸਭੁ ਚੀਤੁ ਨਿਰੰਜਨ ਨਾਲਿ । (ਸ਼ਲੋਕੇ ਕਬੀਰ)
3. ਤੁਧ ਜੇਵਡ ਸਰੀਕ ਹੋਵੈ ਤਾ ਆਖੀਐ ਤੁਧ ਜੇਵਡ ਤੂਹੈ ਹੋਈ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੪)
4. ਜੁਗਹਿ ਜੁਗਹਿ ਕੇ ਰਾਜੇ ਕੀਏ ਗਾਵਹਿ ਕਰ ਅਵਤਾਰੀ । (ਆਸਾ ਮਃ ੩)
ਅਵਤਾਰਿ ਨ ਜਾਨੰਹਿ ਅੰਤ । ਪਰਮੇਸੁਰ ਪਾਰਬ੍ਰਹਮ ਬੇਅੰਤ । (ਰਾਮਕਲੀ ਮਃ ੫)
5. ਗੁਰਮਤਿ ਰਾਮ ਨਾਮ ਗਹੁ ਮੀਤਾ । ਖ਼ਟਵੈ ਨਾਮਾ ਇਉ ਕਹੈ ਗੀਤਾ । (ਭੋਂਡ ਨਾਮਦੇਵ)
6. ਠਾਕੁਰ ਪੂਜਹਿ ਮੋਲ ਲੈ ਮਨਹਠ ਤੀਰਥ ਜਾਹਿ । ਦੇਖਾ ਦੇਖੀ ਸਵਾਂਗ ਧਰ ਭੂਲੋ ਭਟਕਾ ਖਾਹਿ ।
ਪਾਹਨ ਪਰਮੇਸੁਰ ਕੀਆ ਪੂਜੈ ਸਭ ਸੰਸਾਰ । ਇਸ ਭਰਵਾਸੈ ਜੋ ਰਹੈ ਬੂਡੈ ਕਾਲੀਧਾਰ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)
7. ਊਰਧ ਮੂਲ ਜਿਸੁ ਸਾਖ ਤਲਾਹਾ ਚਾਰਿ ਬੇਦ ਜਿਤੁ ਲਾਗੇ । (ਗੂਜਰੀ ਅਸਟਪਦੀਆਂ ਮਃ ੧)

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The state of release according to Gītā or Vedanta is egoistic and individualistic, but according to *Adi Granth* the liberated one is full of humility and lives for others.[1]

So far we have mentioned Vedas, Upanishads and Gītā, the scriptural authorities of Hinduism and their influence on *Adi Granth*. We have also made a note of the beliefs of the six systems of philosophy. Now we come to Purānas and Tantras. The word '*Purāna*' has been mentioned several times in *Adi Granth*.[2]

The beliefs of the Purānas and Tantras are found in five main sects of Hinduism *i.e.* the Vaishnavas, the Shaivas, the Shāktas, the Ganapatyas and the Sauryas. They are worshippers of Vishnū (and his manifestations), Shiva, Shaktī, Ganapatī (or Ganesha, the god of fortune) and Sūrya (Sun) respectively. The epithets used by all these sects for their gods are the same as are used for Brahman.

The worship of gods has been forbidden by *Adi Granth*,[3] therefore all the above sects have been rejected.

According to *Adi Granth*, the Sun-god is under the influence of māyā.[4] The sun and the moon revolve under the fear of God.[5] They are just like earthen lamps.[6] *Gāyatrī*, which is an invocation to the Sun-god is rejected.[7] The worship of Ganesha and his symbols have also been rejected.[8]

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1. ਜਨਮ ਮਰਣ ਦੁਹਹੂ ਮਹਿ ਨਾਹੀ ਜਨ ਪਰਉਪਕਾਰੀ ਆਏ ।
   ਜੀਅਦਾਨੁ ਦੇ ਭਗਤੀ ਲਾਇਨਿ ਹਰਿ ਸਿਉ ਲੈਨਿ ਮਿਲਾਏ । (ਸੂਹੀ ਮ ੪ਪ)
2. ਸਿਮ੍ਰਿਤਿ ਬੇਦ ਪੁਰਾਣ ਪੁਕਾਰਨਿ ਪੋਥੀਆਂ । (ਸੂਹੀ ਮਃ ਪ)
3. ਮਾਇਆ ਅੰਤਰਿ ਭੀਨੇ ਦੇਵ ।
   ਮਾਇਆ ਮੋਹੇ ਦੇਵੀ ਸਭ ਦੇਵਾ । (ਗਉੜੀ ਮਃ ੧)
4. ਛਿਅ ਜਤੀ ਮਾਇਆ ਕੇ ਬੰਦਾ । ਨਵੈ ਨਾਥ ਸੂਰਜ ਅਰੁ ਚੰਦਾ । (ਭੈਰਉ ਕਬੀਰ)
5. ਡੈ ਵਿਚ ਸੂਰਜ ਡੈ ਵਿਚ ਚੰਦ । (ਆਸਾ ਕੀ ਵਾਰ ਮਃ ੧)
6. ਚੰਦੁ ਸੂਰਜ ਦੀਵੜੇ..... (ਮਲਾਰ ਨਾਮਦੇਵ)
7. ਸੰਧਿਆ ਤਰਪਣੁ ਕਰਹਿ ਗਾਇਤ੍ਰੀ ਬਿਨੁ ਬੂਝੈ ਦੁਖ ਪਾਇਆ । (ਸੋਰਠਿ ਮਃ ੩)
8. ਸਿਲ ਪੂਜਸਿ ਚਕ੍ਰ ਗਣੇਸੰ । ਨਿਸਿ ਜਾਗਸਿ ਭਗਤਿ ਪ੍ਰਵੇਸੰ ।
   ਪਗ ਨਾਚਸਿ ਚਿਤੁ ਅਕਰਮੰ । ਏ ਲੰਪਟ ਨਾਚ ਅਧਰਮੰ । (ਪ੍ਰਭਾਤੀ ਬੇਣੀ)

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The Shāktas – the worshippers of Shaktī—are known as Shākat. According to *Adi Granth*, Shaktī is the maid-servant of Brahman. therefore instead of worshipping the Lord, why His servant be worshipped ?[1] There are several sub-sects of Shāktas. There is a mention of the followers of the goddess Bhagvatī in *Adi Granth*, who are far removed from Reality.[2] The goddess Bhagvatī or other goddesses do not know Brahman.[3] The worship of these goddesses does not lead towards liberation, but brings rebirth.[4]

Thus a Sākat or Shākta, who is an idol-worshipper can never attain emansipation or final release.[5] But in *Adi Granth*, the definition of Sākat is not limited to the worshipper of Shaktī only, but all those who worship any god or goddess are *Sākatas*.

Shakti is also called *Mahā Maī* and *Bhavānī* in *Adi Granth*.[6]

The Shākta system sprang from Shaivism. This cult gathers round the wife of Shiva. It is also associated with many other goddesses. Its origin seems to be the idea of inactivity of Shiva-Brahman and pure activity of Shaktī. Without Shaktī Shiva is like a dead body. This idea gives more importance to Shaktī cult.

Like Shaivism, the mystic and miraculous side of the Yoga system plays a great part in Shāktaism. A great signi-

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1. ਠਾਕੁਰੁ ਛੋਡਿ ਦਾਸੀ ਕਉ ਸਿਮਰਹਿ ਮਨਮੁਖ ਅੰਧ ਅਗਿਆਨਾ । (ਭੈਰਉ ਮਃ ੪)
   ਚੇਰੀ ਕੀ ਸੇਵਾ ਕਰਹਿ ਠਾਕਰ ਨਹੀ ਦੀਸੈ । (ਗਉੜੀ ਮਃ ੧)
2. ਅੰਤਰਿ ਕਪਟੁ ਭਗਉਤੀ ਕਹਾਏ । ਪਾਖੰਡਿ ਪਾਰਬ੍ਰਹਮ ਕਦੇ ਨ ਪਾਏ । (ਸਿਰੀ ਰਾਗੁ ਸ਼ਬਦ ੩)
3. ਦੇਵੀਆ ਨਹੀ ਜਾਨੈ ਮਹੋਮ । ਸਭ ਉਪਰਿ ਅਲਖ ਪਾਰਬ੍ਰਹਮ । (ਰਾਮਕਲੀ ਮਃ ੫)
4. ਕਬੀਰ ਹਰਿ ਕਾ ਸਿਮਰਨ ਛਾਡਿ ਕੈ ਅਹੋਈ ਰਾਖੈ ਨਾਰਿ ।
   ਗਦਹੀ ਹੋਇਕੈ ਅਉਤਰੈ ਭਾਰੁ ਸਹੈ ਮਨ ਚਾਰਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)
5. ਭਰਮੈ ਭੂਲਾ ਸਾਕਤੁ ਫਿਰਤਾ । ਨੀਰ ਬਿਰੋਲੈ ਖਪਿ ਖਪਿ ਮਰਤਾ । (ਸੂਹੀ ਮਃ ੪)
6. ਮਾਹਾਂ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ । (ਗੌਂਡ ਨਾਮਦੇਵ)
   ਤੂੰ ਕਹੀਅਤ ਹੀ ਆਦਿ ਭਵਾਨੀ । (ਗਾਂਡ ਨਾਮਦੇਵ)

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ficance is attached to Mantras and Yantras in Shāktaism, but they have been condemned by *Adi Granth*.[1]

Before coming to Shaivism, we should make a note of the doctrine of *Trimūrtī*. According to this doctrine, Brahman is manifested as Brahmā, Vishnū and Shiva. Brahmā is the creator, Vishnū the preserver and Shiva the destroyer.[2] A sect arose after each manifestation; their names being Brahmā sect,[3] Vaishnavism and Shaivism. When other five gods Vishnū, Shiva, Durgā, Ganesha and Sūrya were prominent, Brahmā had already fallen into the background.[4]

Shaivism believes that Shiva is beginningless and omniscient. He creates the world with his Shaktī, which is His body and all-energy. The consciousness in the soul is eternal. This consciousness is perfect in the soul of the released, but obscured in the soul of the unliberated. Shiva-Shaktī is the cause of the bondage of the souls and also of their release. *Adi Granth* rejects the idea of Shiva being the Lord and Shaktī being all-energy and the cause of the bondage and release of the souls.[5]

According to Shaivism, Shiva-Shaktī "is the eternal world, the subtle link between concept and utterance. To this is attached the whole doctrine of Mantras. The theory of the existence of a system of Yogic nerves and circles in the body is taught."[6]

The above-mentioned system of nerves and circles in the body is known as Hathyoga. The name of Gorakhnāth

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1. ਭੰਤ੍ਰ ਮੰਤ੍ਰ ਪਾਖੰਡ ਨ ਜਾਣਾ ਰਾਮ ਰਿਦੈ ਮਨ ਮਾਨਿਆ । (ਸੂਹੀ ਮਃ ੧ ਛੰਤ)
2. ਏਕਾ ਮਾਈ ਜੁਗਤਿ ਵਿਆਈ ਤਿਨਿ ਚੇਲੇ ਪਰਵਾਣੁ ।
ਇਕੁ ਪਸਾਰੀ ਇਕੁ ਭੰਡਾਰੀ ਇਕੁ ਲਾਏ ਦੀਬਾਣੁ । (ਜਪੁਜੀ)
3. Religious Literature of India by Farquhar page 148.
4. ibid page 179.
5. ਸਿਵ ਸਕਤਿ ਆਪਿ ਉਪਾਇਕੈ ਕਰਤਾ ਆਪੇ ਹੁਕਮੁ ਵਰਤਾਏ । (ਰਾਮਕਲੀ ਮਃ ੩ ਅਨੰਦੁ)
6. Religious Literature of India by Farquhar page 195.

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is associated with the rise of this new type of Yoga. The followers of Gorakhnāth are known as Gorakhnāthīs and Kanphātā Yogis (Split-eared Yogis). As has been said earlier, these Kanphātā Yogis held sway in the country upto the sixteenth century, when because of the Sikh Gurus and other saints of the Bhaktī Movement, their prestige began to wane. Guru Nanak met these Yogis several times in his travels and exchanged his view with them. Many verses are found in *Adi Granth* pertaining to these Yogis. *Sidh Goshta*, a longer poem of Guru Nanak contains his discussions with Yogis. The earliest reference to the practice of these Yogis is found in the hymn of Jaidev (in Raga Mārū), who belonged to twelfth century A.D.

Farquhar gives the thirteenth century as the probable century when Gorakhnāth flourished. His basis is the reference to Gorakhnāth in *Amritanubhava* of Gyāneshvara, the Marathi Saint, but the reference to the practice of Hathyoga in Jaidev's hymn refutes to the supposition of Farquhar. The probable century may be the eleventh century in this case.

According to Hathyoga, Yoga itself keeps the body in a healthy condition. By certain ritual purification of the body, the concentration of mind can be attained. With this basis in view, Hathyoga deals with eighty-four bodily postures, breath regulations and purifications of the inner parts of the body. These practices have been mentioned in *Adi Granth*.[1]

The vocabulary of Shāktic Yoga is also found in *Adi Granth*. In the human body, there are a great number of nerves called naṛīs, the most important is Sukhmanā (Sushumana) nerve connected with the spinal cord. Two more important nerves also join it namely Iṛā and Pingalā.[2]

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1. ਆਸਣ ਸਿਧ ਸਿਖਹਿ ਬਜੁਤੇਰੇ । (ਬਿਲਾਵਲੁ ਮਃ ੪)
ਨਿਵਲੀ ਕਰਮ। ਭੁਅੰਗਮ ਭ੍ਰਾਠੀ ਰੇਚਕ ਪੂਰਕ ਕੁੰਭ ਕਰੈ । (ਪ੍ਰਭਾਤੀ ਮਃ ੧)

2. ਇੜਾ ਪਿੰਗੁਲਾ ਅਉਰ ਸੁਖਮਨਾ ਤੀਨਿ ਬਸਹਿ ਇਕ ਠਾਈ । (ਰਾਮਕਲੀ ਬਾਣੀ ਬੇਣੀ ਜੀਉ ਕੀ)

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There are six great centres or circles in the body connected with nerves. Mūlādhāra is the lowest circle. Each of these circles is a lotus. They are situated one above the other, "Mūlādhāra the lowest and most important of all, contains Brahman in the form of a linga, and the Devī lies asleep, coiled three and a half times round the linga like a serpent. In this posture she is called kundalanī, the coiled one. By Shākta Yoga, she may be waked and induced to ascend to the highest Chakra. These channels and centres from the basis of all the miracle-working power, which the initiate can achieve."[1] The six circles, kundalanī and the miracle working power have been mentioned in *Adi Granth*. The use of miracle-working power has been condemned.[2]

Shāktic Yoga, is in fact, similar to Hathyoga. Shaktī is considered as sound, therefore in this Yoga great emphasis is laid on sound or word. That is the reason why Mantras are considered divine. *Nāda, bindu* and *bīja* have the creative power, These words occur in *Adi Granth* also.[3]

As compared to the Hathyoga, the Yoga of Pātanjalī is known as Rājyoga, but the word Rājyoga, as well as, the words Yoga and Yogī carry different interpretations in *Adi Granth*. The Hathyoga as depicted in *Adi Granth* is a queer mixture of Rājyoga of Pātanjalī, Hathyoga of Gorakhnāth and Yoga of Shāktas. There were different sects of Yogis, twelve in number[4], out of which Āī was considered to be the best.[5]

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1. Religious Literature of India by Farquhar pages 201-2.
2. ਕੁੰਡਲਨੀ ਸੁਰਝੀ ਸਤਸੰਗਤਿ (ਸਵਯੇ ਮਹਲੇ ਦੂਜੇ ਕੇ)
   ਉਲਟਤ ਪਵਨ ਚਕ੍ਰ ਖਟ ਭੇਦੇ । (ਗਉੜੀ ਕਬੀਰ)
   ਬਿਨ ਨਾਵੈ ਪੈਨਣ ਖਾਣ ਸਭ ਬਾਦ ਹੈ ਧਿਗ ਸ੍ਰਿਧੀ ਧਿਗ ਕਰਮਾਤ । (ਮਹਲਾ ੩, ਵਾਰ ਸੋਰਠਿ)
3. ਨਾਦ ਬਿੰਦ ਕੀ ਸੁਰਤਿ ਸਮਾਇ । (ਆਸਾ ਮਃ ੧)
   ਬੀਜ ਮੰਤ੍ਰ ਸਰਬ ਕੋ ਗਿਆਨ । (ਗੁਉੜੀ ਮਃ ੫)
4. ਬਾਰਹਿ ਮਹਿ ਜੋਗੀ ਭਰਮਾਏ ।..... (ਰਾਮਕਲੀ ਮਹਲਾ ੧)
5. ਆਈ ਪੰਥੀ ਸਗਲ ਜਮਾਤੀ ..... (ਜਪੁਜੀ)

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The Yogis were egoistic about their practices.[1] Their chief aim was the attainment of the hidden tenth door (Dasam Dvār), through Praṇāyām, by closing the other nine doors ;[2] by passing over three *guṇas i.e.* Tamas, Rajas, and Sattva or three states *i.e.* waking experience, dream state and dreamless sleep through concentration ;[3] by subduing various principle and the main and small naṛīs or channels ;[4] by sitting in different postures.[5] In the process of concentration a Yogi hears five kinds of *Shabda* called *Panch Shabda.*[6]

Irā and Pinglā represent sun and moon or Ganges and Yamuna.[7] Mind or *Manas* lives on vital air.[8] The vital air resides in the naval.[9] The mind resides in the heart.[10] The word or Shabda exists in form.[11] God can be known through the body.[12] When heart, body, naval and sky were not created, the mind lived in the void (Sunn).[13]

Thus it is clear that the vocabulary of Hathyoga and Shākta Yoga is found in *Adi Granth*, but the practices pertaining thereto have been refuted. The Yogic terms have

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1. ਜੋਗੀ ਕਹਹਿ ਜੋਗੁ ਭਲ ਮੀਠਾ ਅਵਰ ਨ ਦੂਜਾ ਭਾਈ । (ਗਉੜੀ ਕਬੀਰ)
2. ……ਨਉ ਦੁਆਰੇ ਪਰਗਟੁ ਕੀਏ ਦਸਵਾ ਗੁਪਤੁ ਰਖਾਇਆ । (ਰਾਮਕਲੀ ਮਃ ੩, ਅਨੰਦੁ)
3. ਤਾੜੀ ਲਾਗੀ ਤ੍ਰਿਪਲੁ ਪਲਟੀਐ ਛੂਟੈ ਹੋਇ ਪਸਾਰੋ । (ਗਉੜੀ ਕਬੀਰ)
4. ਗਜ ਨਵ ਗਜ ਦਸ ਗਜ ਇਕੀਸ ਪੁਰੀਆ ਏਕ ਤਨਾਈ ।
   ਸਾਠ ਸੂਤ ਨਵਖੰਡ ਬਹਤਰਿ ਪਾਟ ਲਗੇ ਅਧਿਕਾਈ । (ਗਉੜੀ ਕਬੀਰ)
5. ਆਂਟ ਸੋਤੀ ਨਾਕੁ ਪਕੜਹਿ ਸੂਝਤੇ ਤਿਨਿ ਲੋਅ । (ਧਨਾਸਰੀ ਮਹਲਾ ੧)
6. ਪੰਚ ਸਬਦ ਝੁਣਕਾਰੁ ਨਿਰਾਲਮੁ ਪ੍ਰਭਿ ਆਪੇ ਵਾਇ ਸੁਣਾਇਆ । (ਮਾਰੂ ਮਃ ੧)
7. ਚੰਦਸਤ ਭੇਦਿਆ ਨਾਦਸਤ ਪੂਰਿਆ ਸੂਰਸਤ ਖੋੜਸਾਦਤੁ ਕੀਆ । (ਮਾਰੂ ਜੈਦੇਉ)
8. ਮਨ ਕਾ ਜੀਉ ਪਵਨ ਕਥੀਅਲੇ …… (ਸਿਧ ਗੋਸ਼ਟ)
9. ਨਾਭਿ ਪਵਨੁ ਘਰਿ ਆਸਣ ਬੈਸੈ ……: (ਸਿਧ ਗੋਸ਼ਟ)
10. ਇਹੁ ਮਨੁ ਨਿਹਚਲੁ ਹਿਰਦੈ ਵਸੀਅਲੇ …… (ਸਿਧ ਗੋਸ਼ਟ)
11. ਰੂਪ ਨ ਹੋਤੇ ਰੇਖ ਨ ਕਾਈ ਤਾ ਸਬਦਿ ਕਹਾ ਲਿਵ ਲਾਈ । (ਸਿਧ ਗੋਸ਼ਟ)
12. ਰਕਤੁ ਬਿੰਦੁ ਕੀ ਮੜੀ ਨ ਹੋਤੀ ਮਿਤਿ ਕੀਮਤਿ ਨਹੀ ਪਾਈ । (ਸਿਧ ਗੋਸ਼ਟ)
13. ਹਿਰਦਾ ਦੇਹ ਨ ਹੋਤੀ ਅਉਧੂ ਤਉ ਮਨੁ ਸੁੰਨਿ ਰਹੈ ਬੈਰਾਗੀ ।
    ਨਾਭਿ ਕਮਲੁ ਅਸਥੰਭੁ ਨ ਹੋਤੋ ਤਾ ਨਿਜ ਘਰਿ ਬਸਤਉ ਪਵਨੁ ਅਨਰਾਗੀ ।……
    ਰਾਉਨੁ ਗਗਨੁ ਜਬ ਤਬਹਿ ਨ ਹੋਤਉ ਤ੍ਰਿਭਵਨ ਜੋਤਿ ਆਪੇ ਨਿਰੰਕਾਰੁ । (ਸਿਧ ਗੋਸ਼ਟ)

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been interpreted by the Saint-poets in their own way. The hymn of Bhagat Beṇī in Raga Rāmkalī is a typical example.

The names of Gorakh, Matsyendra (Machhindra), Charpat and Lohreepā, the prominent Yogis, are found in *Adi Granth*.[1] These names are historical names. Matsyendranāth was the Guru of Gorakhnāth and Gorakhnāth was the Guru of Charpat and Lohreepā. Machhindra, Charpat and Lohreepā who are said to have held discussions with Guru Nanak, cannot be said to be the historical characters mentioned above, because they lived long before Guru Nanak. These names appear to be the names of contemporary Yogīs. But it is also probable that during their discussions, the contemporary Yogis might have quoted their ancient authorities and Guru Nanak while composing his poems might have kept the ancient authorities in view. In *Rāmkalī ki Vār* there are five names of Īsar, Gorakhnāth, Gopīchand, Charpat and Bharthhar, who were all Yogis of different orders *i.e.* house-holder (Girhī), Ascetic (Avdhūtī), Udasī, Pākhandī and Vairāgī. All these Yogis have been condemned by the Guru, especially the Pākhandīs or Vām Mārgīs, who are Shāktas.

Vām Mārgīs of Vāmachārī cult believe in Chakra-Pūjā or circle-worship. Members of a faimily—men and women—meet in secret at night in a circle. They repeat Mantras and indulge in taking wine, meat, fish, parched grain and

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1. ਸੁਣ ਮਾਛਿੰਦ੍ਰਾ ਨਾਨਕ ਬੋਲੈ । (ਰਾਮਕਲੀ ਮਃ ੧)
ਗੋਰਖ ਪੂਤੁ ਲੋਹਾਰੀਪਾ ਬੋਲੈ····· (ਸਿਧ ਗੋਸ਼ਟ)
ਚਰਪਟ ਬੋਲੈ ਅਉਧੂ ਨਾਨਕ ਦੇਹੁ ਸਚਾ ਬੀਚਾਰੋ । (ਸਿਧ ਗੋਸ਼ਟ)

2. ਪਰਧਨ ਪਰਤਨ ਪਰਤੀਅ ਨਿੰਦਾ ਅਖਾਧ ਖਾਹਿ ਹਰਕਾਇਆ । (ਆਸਾ ਮਃ ੫)
ਘਰ ਕੀ ਨਾਹਿ ਤਿਆਗੈ ਅੰਧਾ । ਪਰਨਾਰੀ ਸਿਉ ਘਾਲੈ ਧੰਧਾ । (ਭੈਰਉ ਨਾਮਦੇਵ)

3. ਪੰਚ ਮਜਮੀ ਸੋ ਪੰਚ ਨ ਰਾਖੈ । ਮਿਥਿਆ ਰਸਨਾ ਨਿਤ ਉਠ ਭਾਖੈ ।
ਚਰੁ ਬਣਾਇ ਕਰੈ ਪਾਖੰਡ । ਬੂਡਿ ਬੂਡਿ ਪਰੈ ਜੈਸੇ ਤ੍ਰਿਅ ਰੰਡ । (ਭੈਰਉ ਮਃ ੫)

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sexual intercourse.[1] Vāmachārīs worship Shiva, Shakti, Bhairo etc. Their worship is also condemned in *Adi Granth*.[2]

One of the forms of Shākta cult is sorcery, which has been condemned in *Adi Granth*.[3]

Most important of all the Hindu cults is Vaishnavism. Whereas Tantras are of special importance to the worshippers of Shākta and Shiva, the Purānas are of special importance to the Vaishnavas. During the times of the Saint-poets, Vaishnavas wielded great influence like Kanphātā Yogīs. Their practices have been condemned in *Adi Granth*.[4]

Vaishnavas adore Vishnū and perform Vedic rites. In the course of time, several sects of Vaishnavism came into being. Bhāgavat community of Vaishnavas was in existence in the Gupta period when early Purānas were written. They are also known as Vaishnava Smārtas.[5] Harīvamsa Purāna is said to be a Bhāgvata document, while Vishnū Purāna was the production of another sect known as Pancharātras. The Bhāgvatas and Smārtas worship five gods *i.e.* Vishnū, Shiva, Durgā, Ganesha and Sūrya and accept Advaita Vedanta of Sankara. The Panchrātra followed

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1. ਇਕਤੁ ਪਤਰਿ ਭਰਿ ਉਰਕਟ ਕੁਰਕਟ ਇਕਤੁ ਪਤਰਿ ਭਰਿ ਪਾਨੀ ।
ਆਸਿ ਪਾਸਿ ਪੰਚ ਜੋਗੀਆ ਬੈਠੇ ਬੀਚ ਨਕਟ ਦੇ ਰਾਨੀ ।.....
ਸਗਲ ਮਾਹਿ ਨਕਟੀ ਕਾ ਵਾਸਾ ਸਗਲ ਮਾਹਿ ਅਉਹੇਰੀ ।
ਸਗਲਿਆ ਕੀ ਹਉ ਬਹਿਨ ਭਾਨਜੀ ਜਿਨਹਿ ਬਰੀ ਤਿਸ ਚੇਰੀ । (ਆਸਾ ਕਬੀਰ)

2. ਭੈਰਉ ਭੂਤ ਸੀਤਲਾ ਧਾਵੈ । ਖਰ ਬਾਹਨ ਓਹ ਛਾਰ ਉਡਾਵੈ ।੧॥.....
ਸ਼ਿਵ ਸ਼ਿਵ ਕਰਤੇ ਜੋ ਨਰ ਧਿਆਵੈ । ਬਰਦ ਚਢੇ ਡਉਰੂ ਢਮਕਾਵੈ ।੨।
ਮਹਾ ਮਾਈ ਕੀ ਪੂਜਾ ਕਰੈ । ਨਰ ਸੈ ਨਾਰਿ ਹੋਇ ਅਉਤਰੈ ।੩
ਤੂ ਕਹੀਅਤ ਹੀ ਆਦਿ ਭਵਾਨੀ । ਮੁਕਤਿ ਕੀ ਬਰੀਆ ਕਹਾ ਛਪਾਨੀ ।੪। (ਭੀਖ ਨਾਮਦੇਵ)

3. ਕਾਮਣਿਆਰੀ ਕਾਮਣ ਪਾਏ ਬਹੁਰੰਗੀ ਗਲ ਤਾਗਾ ।
ਹੋਛੀ ਮਤ ਭੁਇਆ ਮਨ ਹੋਛਾ ਗੁੜ ਸਾ ਮਖੀ ਖਾਇਆ । (ਵਡਹੰਸ ਮਃ ੧ ਅਲਾਹੁਣੀਆਂ)

4. ਬੈਦਨੋ ਨਾਮ ਕਰਤ ਖਟਾ ਕਰਮਾ ਅਤਿਰਿ ਲੋਭ ਜੂਠਾਨ । (ਸਾਰੰਗ ਮਃ ੫)

5. Smārta word is from Smriti. The Smārtas worship according to the instruction of Smritis and Grihya Sūtras of their school.

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Samhitas. The beliefs and practices of Vaishnavas are written in them, but they brought Shākta principles in Vaishnava sect. In the period between 550 A.D. and 900 A.D., there arose three sub-sects *i.e.* Tamil Vaishnavas, the Narasiṁha sect and the Rāmā sect. Most of the Purānas were written in this period.

From 900 A.D, to 1350 A.D. came the Bhaktī period in Vaishnava Literature. Bhāgavata Purāna of Bhāgavata Community is said to be written in the beginning of this period. It is a fundamental work of Indian mysticism, propounding the doctrine of Bhaktī, like the preceding Śāṇḍilya and and Nārada Bhaktī-Sūtras. Harvaṃsa Purāna and Vishnū Purāna give the whole life of Krishna, but Bhāgavata Purāna deals mostly with his early life. Bhāgavata Purāna is a gospel of divine life presenting the ideal that Krishna is the most perfect of all Avatāras.

This great work *Bhāgavata* cast great influence on the later works. The author of Gyaneṣwarī (written in 1290 A.D.) though lays great stress on Yoga, appears to have been influenced by Bhāgavat. Mādhva, whose mention has been made earlier, was the founder of a sect called the Mādhvas, which was directly founded on Bhāgavata Purāna.

Rādhā has neither been recognised by Bhāgvatas nor Mādhvas. The sects which recognised Rādhā at first were the Vishnūswāmīs and Nimbārkas. The system of Vishnūswāmī was exactly the Mādhva system with the addition of Rādhā.

In this period Tamil Vaishnavas developed into Srī Vaishnava sect. The Saint-poets of Tamil Vaishnavas are regarded as the teachers of Srī Vaishnava sect. Another Pancharātra sect was the Manbhaus. Srī Vaishnavas worshipped Vishnū, while Manbhaus worshipped Krishna alone. Dattātreya is the source of Manbhaus system. The Srī Vaishnava system follows the Viṣiṣtadvaita of Rāmānuja. Rāmānanda who was one of the disciples of Rāmānuja, lays emphasis on the worship of Rāma and Sitā. One of his

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hymns also appears in *Adi Granth*. The Manbhaus refuse to worship the images, but they worship the symbol of their own God like Vīra Shaivas.

A close study of the above description of the Vaishnavas shows that they were idol-worshippers. They believed in incarnations or Avatāras. They held Vedas as the authority and performed the rituals enjoined by them. All these things have not been accepted by *Adi Granth*.

The ideas of devotion and service in Vaishnavism have been accepted by *Adi Granth*,[1] but the insistence of Vaishnavas on vegeterian diet has been rejected.[2] The Vaishnava saints encourage Sannyās, while the saint-poets of *Adi Granth* condemn it.[3]

After going through the crystallised beliefs of different Indian religions in the times of the Saint-poets of *Adi Granth*, heterodox, as well as orthodox, we come to Islām, which had established itself in India. Bābā Farīd was a Muslim mystic of twelfth century, whose verses have been included in *Adi Granth*.

The holy book of Muslims is Qurān. The following quotation from Qurān gives us a glimpse of the prominent beliefs of Islām :—

"It is not righteousness that you turn your faces towards the east and west ; But righteousness is this that one should believe in Allah, and the last day, and the angels and the Book and the Prophets ; And give away wealth out of love for him, to the near of kin and orphans and the needy and the wayfarers and the beggars and for the captives ; and keep up prayer and giva alms....." (*Qurān—ii, 171*).

Islām is a monotheistic religion, Monotheism in *Adi Granth* might be due to the Semitic influences. But the

1. ਪਾਣੀ ਪਖਾ ਪੀਸੁ ਦਾਸ ਕੈ ਤਬ ਹੋਹਿ ਨਿਹਾਲੁ ॥ (ਬਿਲਾਵਲੁ ਮਃ ੫)
2. ਮਾਸੁ ਮਾਸੁ ਕਰਿ ਮੂਰਖੁ ਝਗੜੈ..... (ਮਲਾਰ ਕੀ ਵਾਰ ਮਃ ੧)
3. ਅੰਤਰ ਮਲ ਨਿਰਮਲ ਨਹੀ ਕੀਨਾ ਬਾਹਰ ਭੈਖ ਉਦਾਸੀ ।
ਹਿਰਦੈ ਕਮਲ ਘਟ ਬ੍ਰਹਮ ਨ ਚੀਨਾ ਕਾਹੇ ਭੁਇਆ ਸੰਨਿਆਸੀ ॥ (ਗੂਜਰੀ ਤ੍ਰਿਲੋਚਨ)

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belief in any other prophet or angel except God has been rejected. The Muslim prophet or the Hindu gods were not acceptable to the Gurus. Hindus worship the images of their gods, but Muslims are the idol-breakers. They condemn the idol-worship and *Adi Granth* also takes the similar view.[1]

The Muslim belief of the Fatherhood of God and the Brotherhood of Man has been accepted by *Adi Granth*. But according to *Adi Granth* God is not only Father, but He is Mother, Brother, Husband and Friend also.[2]

The belief in a Universal God, Universal Prophet, Prayer, Fasting, Pilgrimage, Zakāt and alms are the significant principles of Islām. As has been said above, the idea of Universal God has been accepted and that of a universal prophet rejected by *Adi Granth*.[3] There is a great similarity in the mode of prayer *i.e.* the congregational prayer. Great significance is attached to *Sād Sangat* in *Adi Granth*.[4] Fasting and Pilgrimage are the religious practices and they have not been accepted as in the case of Hindu practices.[5] Alms for the poor and needy are encouraged.[6]

Many words of the Muslim religious diction occur in *Adi Granth*. From eleventh century onward, there was impact of Semitic culture and civilization on Hindu culture and civilization. The Hindu Saint-poets and the Sūfīs or Muslim divines came into contact.

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1. ਨਾਵਹਿ ਧੋਵਹਿ ਪੂਜਹਿ ਸੈਲਾ ! ਬਿਨ ਹਰਿ ਰਾਤੇ ਮੈਲੋ ਮੈਲਾ । (ਰਾਮਕਲੀ ਮਃ ੧)
2. ਤੂੰ ਮੇਰਾ ਪਿਤਾ ਤੂੰ ਹੈ ਮੇਰਾ ਮਾਤਾ । ਤੂੰ ਮੇਰਾ ਬੰਧਪੁ ਤੂੰ ਮੇਰਾ ਭ੍ਰਾਤਾ । (ਮਾਝ ਮਃ ੫)
   ਠਾਕੁਰੁ ਏਕੁ ਸਬਾਈ ਨਾਰ । (ਰਾਮਕਲੀ ਮਃ ੧)
   ਸਾਜਨੜਾ ਮੇਰਾ ਸਾਜਨੜਾ..... (ਰਾਮਕਲੀ ਮਃ ੫)
3. ਅਵਰੁ ਦੂਜਾ ਕਿਉ ਸੇਵੀਐ ਜੰਮੈ ਤੈ ਮਰਿ ਜਾਇ । (ਗੂਜਰੀ ਕੀ ਵਾਰ ਮਃ ੩)
4. ਸਤਸੰਗਤਿ ਮਿਲੈ ਸੁ ਤਰਿਆ । (ਗੂਜਰੀ ਮਃ ੫)
5. ਵਰਤ ਨ ਰਹਉ ਨ ਮਹ ਰਮਦਾਨਾ ।.....
   ਹਜ ਕਾਬੈ ਜਾਉ ਨ ਤੀਰਥ ਪੂਜਾ ।..... (ਭੈਰਉ ਮਃ ੫)
6. ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥਹੁ ਦੇਹਿ । (ਸਾਰੰਗ ਕੀ ਵਾਰ ਸਃ ੪, ਸ਼ਲੋਕ ਮਃ ੧)

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"Wherever ye turn, there is Allah"—This quotation from Qurān exhibits Pantheism, which is also found in *Adi Granth.*[1]

God is great and merciful, but according to Qurān, God is sometimes full of wrath. This attribute of God is not found in *Adi Granth.* He is always Merciful.[2] In Qurān, there is great emphasis on the Will of God. The idea of the Will of God is the same as the doctrine of *Hukam* in *Adi Granth.* But the Hindu doctrines of Karma and Transmigration accepted by *Adi Granth* do not find a place in Muslim Philosophy.

There is some similarity in the *Mūl Mantra* of *Adi Granth* and the *Kalmā* of Qurān. The condemnation of asceticism in also similar.

"Islām does not take the soul as a different entity that decends from somewhere and mixes with the body. The soul, at its inception, lies concealed in the animal consciousness of man ; it comes to the surface at a later stage, after which further development makes it perfect.[3]" But *Adi Granth* follows the Hindu conception of the soul.

Upto this place we have made a study of the beliefs of Orthodox Muslims, now we come to Sūfis, who did a great service in preaching Islām in India after the invasion. Sūfism was a reaction against formalism in Islām. It is based upon Love of God and service of humanity. In this respect, it is very close to the ideals preached by *Adi Granth.* Love is one of attributes of God. The Sūfis lay emphasis on becoming the beloved of God and not on becoming the son of God. Thus Fatherhood of God seems

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1. ਬ੍ਰਹਮੁ ਦੀਸੈ ਬ੍ਰਹਮ ਸੁਣੀਐ ਏਕੁ ਏਕੁ ਵਖਾਣੀਐ ।
ਆਤਮ ਪਸਾਰਾ ਕਰਣਹਾਰਾ ਪ੍ਰਭ ਬਿਨਾ ਨਹੀ ਜਾਣੀਐ । (ਬਿਲਾਵਲੁ ਮਹਲਾ ੫)
2. ਬਹੁ ਗੁਣ ਮੇਰੈ ਸਾਹਿਬੈ ਭਾਈ ਹਉ ਤਿਸ ਕੈ ਬਲਿ ਜਾਉ ।
ਓਹ ਨਿਰਗੁਣਿਆਰੈ ਪਾਲਦਾ ਭਾਈ ਦੇਦਿ ਨਿਥਾਵੈ ਥਾਉ । (ਸੋਰਠਿ ਮਃ ੫)
3. Religions of the Empire edited by William Loftus Hare pages 66-7.

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an imperfect idea to them. The Saint-poets of *Adi Granth* also call themselves wives of the Lord.[1] Sūfīs, like the Saint-poets ,believe in total submission.

Sūfīs have their own terminology and the same is found to some extent in *Adi Granth*, because the Saint-poets very often met the Sūfī divines and exchanged their ideas with them. Guru Nanak met Sheikh Brahm, the spiritual descendent of Bābā Farīd and several others.

Sūfīs rely on the Holy Qurān and the Traditions and the sayings of other Muslim saints. Before setting out to seek God, the Sūfī follows the Muslim law or *Sharīat*. When a Sūfī becomes a Sālik (Traveller), he traverses the path of *Tarīqat* observing repentence, abstinence, renunciation, Poverty, Patience, Trust in God and Satisfaction. After travelling through this path, he goes to the higher plane of *Mārifat* (Gnosis) and *Haqīqat* (The Truth). Guru Arjan, while addressing the Muslim divines, used the above italicised words in his verses.[2]

There are further stages in the spiritual advancement of a Sūfī. They are *Fanā*, *Liqā* and *Baqā*. In *Fanā*, the adept becomes merged in Divine presence. This involves *Baqā*, the continuance of his real existence. This aim of continuance is actuated by the desire for unification, which is known as *Liqā*.

The advanced Sūfīs claim two more stages *viz*. *Lahūt* and *Nasūt*. After *Baqā*, the Sūfī steps into *Lahūt*, where he remembers nothing but God. The highest stage is *Nasūt*, when the Prophet is the only instrument and God works through him.

These stages do not correspond exactly with the stages mentioned in *Adi Granth*. *Dharam Khand* is the same as

1. ਭਰਤਾ ਕਹੈ ਸੁ ਮਾਨੀਐ ਇਹੁ ਸੀਗਾਰ ਬਾਨਇ ਰੀ । (ਆਸਾ ਮਃ ੫)
ਹਉ ਜਾਇ ਪੁਛਾ ਸੋਹਾਗ ਸੋਹਾਗਣਿ ਤੁਮੀ ਕਿਉ ਪਿਰੁ ਪਾਇਅੜਾ ਪ੍ਰਭੁ ਮੇਰਾ । (ਵਡਹੰਸ ਮਃ ੪)

2. ਸਰਾ ਸਰੀਅਤਿ ਲੈ ਕੰਮਾਵਹੁ । ਤਰੀਕਤਿ ਤਰਕ ਖੋਜਿ ਟੋਲਾਵਹੁ ।
ਮਾਰਫਤਿ ਮਨੁ ਮਾਰਹੁ ਅਬਦਾਲਾ ਮਿਲਹੁ ਹਕੀਕਤਿ ਜਿਤੁ ਫਿਰਿ ਨ ਮਰਾ । (ਮਾਰੂ ਮਃ ੫)

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Sharīat and *Giān Khand* may be the same as *Mārifat*, but there are points of differences in these stages also. The idea of renuncation developed in Sūfism has not been accepted by *Adi Granth*, but the singing of the hymns, set in music, in praise of the Lord has been accepted. To observe poverty in becoming a Dervesh is not acceptable.[1] The Gurus have given their own interpretation, wherever they differ in the Shalokas of Farīd (and Kabīr also).

Sūfism is monotheistic and monistic. It emphasises the spiritual greatness and condemns formalism and external rituals like *Adi Granth*.

Wherever the words *Veda Kateba* occur in *Adi Granth*, the former means Vedas, Shāstras and Purānas and the later means the four holy books of the non-Indians *i.e.* Toret, Zabūr, Anjīl and Qurān. During his travels, Guru Nanak went outside India and it is probable that he might have met the followers of these holy books, but it is not certain whether he was influenced by any of these. Qurān was the last of these holy books and it contains the references to the rest of the three, therefore, the first three holy books must have attracted the attention of Guru Nanak and others through Qurān. Moreover, it is historically proved that Guru Nanak went to Meccā, Medīnā and Baghdād, the centres of Islām. In India also, he met Muslim saints. In his discussions with the Muslim divines, he might have gained the knowledge of these holy books.

In his travels Guru Nanak might have even met the followers of Zoroāster, Judās and Christ. The ideas about God and Satan prevalent among these were also there in Islām. Avestā of Zoroāster and Bible (Anjīl) of Christianity contain similar ideas preached by Guru Nanak, but similarity is not always there by influence, but by chance also. The code of morality in Avestā resembles with that

1. ਦਰਵੇਸੀ ਕੋ ਜਾਣਸੀ ਵਿਰਲਾ ਕੋ ਦਰਵੇਸ ।
ਜੇ ਘਰ ਘਟ ਹੀਵੈ ਮੰਗਦਾ ਧ੍ਰਿਗ ਜੀਵਣ ਧ੍ਰਿਗ ਵੇਸ । (ਮਹਲਾ ੩, ਵਾਰ ਬਿਹਾਗੜਾ)

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of *Adi Granth*. Jewish *Mantra* is similar to Mūl Mantra and the Jewish concept of God as Name is also found in *Adi Granth*. Fatherhood of God, brotherhood of man and Divine Grace are the important common elements in Christianity and *Adi Granth*.

Some Christian missionaries have tried to preach the idea that the Guru was greatly influenced by Christianity. The word *Isai* ਈਸੈ[1] used for God has been misinterpreted as Īsā or Christ by these missionaries.[2] Rev. E. Guilford in his booklet entitled *Sikhism*[3] has tried to show the similarity in the following way :

"One Slok (Couplet) from the Granth, which has a Christian colouring may be given here :—

Je wad Ap te wad teri dat.
Jin din kar ke kiti rat.

As great as Thou thyself art, so great is Thy gift,
Who having created the day didst create the night.

"On reading this, the mind at once goes to the first chapter of St. John's Gospel. There are many other Slokas in the Granth which bear a remarkable resemblance to much that is found in the Gospels. This likeness led a learned Indian Christian of the district of Gujrat to study the Granth closely, and the conclusion he came to was that Nanak was a convinced Christian, who taught, but in obscure language, the whole doctrine of the life of Christ, from his birth to his Ascension." But the writer has concluded this thought in a reserved way. He says, "Without further light that has yet been thrown on this interesting subject, it would be difficult to accept this statement."

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1. *Isai* is the first word of the Iṣopanishad. It means God. The Guru seems to have accepted it from the Upanishad.
2. ਬਲਿ ਬਲਿ ਜਾਈ ਪ੍ਰਭ ਅਪੁਨੇ ਈਸੈ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)
   See also *Gurmat Nirṇaya Bhandār* by Giani Lal Singh.
3. *Sikhism* in non-Christian Religions series by the Rev. E. Guilford, C.M.S. Missionary in Tarn Taran, Punjab—Printed at the Lay Reader Headquarters, 7, Dean's Yard, Westminster, in 1915.

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CHAPTER VIII

THE CONCEPT OF A GROWING AND SPIRITUAL—ETHICAL RELIGION

Spirit of devotion related to ethical life and thought—Rāmānanda, Nāmdev, Kabīr and Sikh Gurus sing in the same strain—Ethical greatness as basis for spiritual greatness—The sinful and virtuous acts—Godly attributes—Personal Ethics—The company of the 'Good'—The necessity of a living teacher—Friendship, Meditation, Earnestness, Sociability, Service, Patience, Appreciativeness, Right Speech, Truth, Modesty, Love of Justice, Mercy—State—Ethics.

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CHAPTER VIII

THE CONCEPT OF A GROWING AND SPIRITUAL—ETHICAL RELIGION

The Brahmanic rituals have been described in one of the preceding chapters along with the condemnation of this formalism by the Saint-poets of *Adi Granth*. These rituals have been the result of the organisation of the Hindu society into four major castes *i.e.* Brahman, Kshatriya, Vaishya and Shūdra and four orders of life *viz.* Brahmacharya, Grahasthya, Vānaprastha and Sannyāsa. The prominent Brahman caste represented the spiritual side of the Hindu society. The ideal of asceticism or Sannyāsa for a Hindu also showed the preference of a Hindu for the spiritual domain.

The Varnāshrama Dharma laid down certain duties for the Hindus of different castes and orders of life. These duties enjoined the followers to lead a life of piety by performing certain acts. In this way only, he could please the gods and attain the state of bliss after death. The Srutīs and Sūtras and other scriptrues represented the divine Will. Thus, religion became the source of morality. The *nitya* and *naimittika* Karmas were performed as they were ordained by the scriptures. In addition to these positive prescriptions, there were *nishedas* or negative injunctions. In this way, people were forbidden from evil deeds. A person had to perform some universal duties also without any consideration to caste or stage of life *e.g.* the abjuration of six deadly sins—lust, anger, greed, infatuation, pride and jealousy.

The Vedantic theory of progressive salvation (Karma-muktī) held that the ethical activities of gods even helped

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them to attain spiritual progress. Bhagavad Gītā maintained that "Moral action, devotion and meditation are each a spiritual way of approaching God according to the constitution of the believer and his conception of God."[1]

With the Purānic doctrine of Avatāra began the Bhaktī Movement recognising different incarnations of Vishnū as the object of worship. The worship of Krishna and Rādhā and Rāma and Sītā is significant. The first incarnation *i.e.* Krishna remained popular for several centuries, because of the powerful influence of Bhāgavat Purāna. Rāmānuja, Mādhva, Nimbārka and Vallabha stressed on the worship of Vishnū or his incarnations. But the devotion to legendary Krishna and Rādhā sometimes led to worst excesses and licentiousness. The worship of Rāma and Sītā represented by Rāmānanda was free from impure admixtures and led to healthier influences.

The Tantras give rise to two other important sects *viz.* Shaivism and Shāktaism which developed immoral practices in their devotion like Krishna and Rādhā worshippers and even worse than them. They were unethical and we are not concerned with them.

Rāmānanda who has been mentioned above was the originator of the healthier morality. He is said to have been born in the beginning of the fifteenth century.[2] One of his hymns has been included in *Adi Granth*. Rāmānanda was at first a Vaishnava, but later on become a worshipper of Nirguṇ Brahman, whom he also named Rāma. He condemned Varnāshrama Dharma and accepted disciples from low castes. This was probably the influence of Islām, which believed in the brotherhood of man. Among his disciples were Ravidās, Kabīr, Pīpā, Saiṇ, Dhannā and Parmānand, whose hymns were included in *Adi Granth*. Saiṇ, in his

1. The Cultural Heritage of India, Vol. III, II edition, page 639.
2. The Religious Quest of India by J.N. Farquhar page 172.

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hymn, mentions the devotional greatness of Rāmānanda towards Rāma.[1]

Rāmānanda in his hymn mentions the purity of mind, which he associates with his devotion. He refutes the religious practices of Vaishnavas :

*My outward quest is at an end,
My Love is within my home.
My Mind strays not,
It hath become pure.
One day the desire crept in my mind,
And incensed with Chandan etc.,
I went to the house of Lord Brahman,
But the preceptor showed the Brahman within the heart. (Basant Rāmānanda)

In this hymn, Rāmānanda commends inward purity as the only way of deliverance. The Brahman being within us, it is futile to go to the temples and perform Pūjā Ceremonies. It can be said that Rāmānanda was the originator of the new thought. We already find this revolutionary idea in *Bhaktiratnāvalī*, a work of about 1400 A.D. and influenced by Bhāgavat Purāna.[2]

"Neither charity, nor asceticism, nor sacrifices, nor purificatory rites, nor penances and religious vows please

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1. ਰਾਮ ਭਗਤ ਰਾਮਾਨੰਦ ਜਾਨੈ । ਪੂਰਨ ਪਰਮਾਨੰਦ ਬਖਾਨੈ । (ਧਨਾਸਰੀ ਸ੍ਰੀ ਸੈਣ)
The word Parmānand in the second verse may be the name of the brother disciple of Shri Sain.

*ਕਤ ਜਾਈਐ ਰੇ ਘਰ ਲਾਗੋ ਰੰਗੁ ।
ਮੇਰਾ ਚਿਤ ਨ ਚਲੈ ਮਨੁ ਭਇਓ ਪੰਗੁ ।੧। ਰਹਾਉ ।
ਏਕ ਦਿਵਸ ਮਨ ਭਈ ਉਮੰਗ । ਘਸਿ ਚੰਦਨ ਚੋਆ ਬਹੁ ਸੁਗੰਧ ।
ਪੂਜਨ ਚਾਲੀ ਬ੍ਰਹਮ ਠਾਇ ।
ਸੋ ਬ੍ਰਹਮੁ ਬਤਾਇਓ ਗੁਰ ਮਨ ਹੀ ਮਾਹਿ ।੧। (ਬਸੰਤੁ ਰਾਮਾਨੰਦ)

2. Religious Quest of India by Farquhar, pages 168-69

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Him. He is pleased with pure devotion. Everything else is futile, mere mockery."[1]

Before coming to Kabīr, the prominent disciple of Rāmānanda, it is necessary to turn towards Marāthā-Saint Nāmdev whose verses have been included in *Adi Granth*. He belongs to the fourteenth century of the Christian era In his poetry, there is clear indication of his belonging to the Vaishnavite family of saints, but he is against idolatry. His poetry contains praises of Beethul or Vithul (from Vithoba), a name which the saint applies to Nirgun Brahman. He sings in the same strain as Rāmānanda :

*1. O heretic mind : Do not be a hypocrite,
Always remember the Name of the Lord.
(Rāmkalī Nāmdev)

2. The sinner resides in fire, always burning,
Without the *Bhaktī* of the Lord, he is led astray.
(Bhairo Nāmdev)

3. O mind : Why dost thou wander in the forest of senses ?
Thou hast lost thyself in a mirage. (Sārang Nāmdev)

We find here that the spirit of devotion has been related to ethical life and thought.

Kabīr, the prominent disciple of Rāmānanda and Guru Nānak, the founder of Sikhism also hold the same view.

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1. As quoted in *Religious Quest of India* by Farquhar this quotation is from the English Translation of *Bhaktiratnāvalī*, page 26.

*੧. ਛੋਡਿ ਛੋਡਿ ਰੇ ਪਾਖੰਡੀ ਮਨ ਕਪਟ ਨ ਕੀਜੈ ।
ਹਰਿ ਕਾ ਨਾਮੁ ਨਿਤ ਨਿਤਹਿ ਲੀਜੈ ।੧। ਰਹਾਉ । (ਰਾਮਕਲੀ ਨਾਮਦੇਵ)

੨. ਪਾਪੀ ਕਾ ਘਰ ਅਗਨੇ ਮਾਹਿ ।
ਜਲਤ ਰਹੈ ਮਿਟਵੈ ਕਬ ਨਾਹਿ ।੧। ਰਹਾਉ ।
ਹਰਿ ਕੀ ਭਗਤ ਨ ਦੇਖੈ ਜਾਇ । ਮਾਰਗੁ ਛੋਡਿ ਅਮਾਰਗਿ ਪਾਇ ।
(ਭੈਰਉ ਨਾਮਦੇਵ)

੩. ਕਾਇੰ ਰੇ ਮਨ ਬਿਖਿਆ ਬਨ ਜਾਇ ।
ਭੂਲੋ ਰੇ ਠਗਮੂਰੀ ਖਾਇ ।੧। ਰਹਾਉ । (ਸਾਰੰਗ ਨਾਮਦੇਵ)

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They are against the practices of religion which lead the mind towards ego. The saints live far away from the people full of ego. Kabīr says :

*1. I am a Kotwal—
I respect the saints and punish the evil-doers.
(Rāmkalī Kabīr)

2. Listen and talk to saints, whenever they meet you.
Keep silent, whenever you come across an infidel.
(Gaunḍ Kabīr)

3. O Pandit ! Thou art following the wrong path.
That will lead thee to destruction.
O unfortunate person ! Why dost thou not
remember the Name of the Lord ? (Mārū Kabīr)

4. All are intoxicated, none is awake,
The thieves have broken open the house.
(Basant Kabīr)

5. Their actions are disciplined and religious,
But the mind is burning with ego. (Gauṛī Kabīr)

Kabīr does not believe in castes and orders of life. He believes in equality and fraternity :

**In the beginning God created the Light,
Nature gives birth to all persons,

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*੧. ਸੰਤਾ ਮਾਨਉ ਦੂਤਾ ਡਾਨਉ ਇਹ ਕੁਟਵਾਰੀ ਮੇਰੀ । (ਰਾਮਕਲੀ ਕਬੀਰ)

੨. ਸੰਤ ਮਿਲੈ ਕਿਛੁ ਸੁਨੀਐ ਕਹੀਐ । ਮਿਲੈ ਅਸੰਤੁ ਮਸਟਿ ਕਰਿ ਰਹੀਐ ।੧।
(ਗੌਂਡ ਕਬੀਰ)

੩. ਪੰਡੀਆ ਕਵਨ ਕੁਮਤਿ ਤੁਮ ਲਾਗੇ ।
ਬੂਡਹੁਗੇ ਪਰਵਾਰ ਸਕਲ ਸਿਉ ਰਾਮ ਨ ਜਪਹੁ ਅਭਾਗੇ । (ਮਾਰੂ ਕਬੀਰ)

੪. ਸਭ ਮਦ ਮਾਤੇ ਕੋਊ ਨ ਜਾਗ । ਸੰਗ ਹੀ ਚੋਰ ਘਰੁ ਮੁਸਨ ਲਾਗ ।
(ਬਸੰਤੁ ਕਬੀਰ)

੫. ਕਰਮ ਧਰਮ ਕਰਤੇ ਬਹੁ ਸੰਜਮ ਅਹੰਬੁਧਿ ਮਨੁ ਜਾਰਿਓ ਰੇ ।
(ਗਉੜੀ ਕਬੀਰ)

**ਅਵਲਿ ਅਲਹ ਨੂਰੁ ਉਪਾਇਆ ਕੁਦਰਤਿ ਕੇ ਸਭ ਬੰਦੇ ।

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*The whole world was born out of one Light,
Then who is good and who is bad ? (Prabhātī Kabīr)

Guru Nanak and other Sikh Gurus 'were distinguished both in ethics and politics."[1] In them we find the climax of Bhaktī Movement. Guru Nanak opposed strongly all the distinctions of caste.[2] He believed in universal brotherhood.[3] According to him, the religious practices and other Karmas created ego[4] and this ego could be overcome by the remembrance of the Name of the Lord, by the company of saints and by the Grace of the Lord and True Guru.

In his age, Guru Nanak saw the moral degradation. He considered ethical greatness as a basis for spiritual greatness, therefore he enjoined his followers to do 'good' actions or works. He gave prominence to truth in life, but still greater prominence to the practice of truth.[5] He preached practical morality like Lord Buddha, but unlike him, laid great emphasis on the Unity of God and the essential duty of man to remember His Name. Whereas Kabīr holds that either one should become a householder and do good actions or he should become a *Vairāgī* and renounce the world,[6] Guru Nanak asserts that the path of religion can be attained only by a householder.[7]

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*ਏਕ ਨੂਰ ਤੇ ਸਭੁ ਜਗੁ ਉਪਜਿਆ ਕਉਨ ਭਲੇ ਕੌ ਮੰਦੇ । (ਪ੍ਰਭਾਤੀ ਕਬੀਰ)

1. Hints of Self-Culture by Har Dayal M.A., Ph. D., II edition, page 202.
2. ਜਾਤਿ ਜਨਮੁ ਨਹ ਪੂਛੀਐ ਸਚ ਘਰੁ ਲੇਹੁ ਬਤਾਇ । ਸਾ ਜਾਤਿ ਸਾ ਪਤਿ ਹੈ ਜੇਹੇ ਕਰਮ ਕਮਾਇ । (ਪ੍ਰਭਾਤੀ ਮਃ ੧)
3. ਫਕੜ ਜਾਤੀ ਫਕੜ ਨਾਉ । ਸਭਨਾ ਜੀਆ ਇਕਾ ਛਾਉ । (ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
4. ਹਉਮੈ ਕਰਮ ਕਮਾਇ..... (ਵਾਰ ਆਸਾ ਮਃ ੧)
5. ਸਚਹੁ ਓਰੈ ਸਭ ਕੋ ਉਪਰਿ ਸਚੁ ਆਚਾਰ । (ਸ੍ਰਿਰੀ ਰਾਗੁ ਮਹਲਾ ੧)
6. ਕਬੀਰ ਜਉ ਗ੍ਰਿਹ ਕਰਹਿ ਤ ਧਰਮੁ ਕਰੁ ਨਹੀ ਤ ਕਰੁ ਬੈਰਾਗੁ । ਬੈਰਾਗੀ ਬੰਧਨੁ ਕਰੈ ਤਾਕੋ ਬਡੋ ਅਭਾਗੁ । (ਸ਼ਲੋਕ ਕਬੀਰ)
7. ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥਹੁ ਦੇਇ । ਨਾਨਕ ਰਾਹੁ ਪਛਾਣਹਿ ਸੇਇ । (ਵਾਰ ਸਾਰੰਗ ਮਃ ੧)

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Guru Nanak laid stress on the inward purity and the realisation of the self. He said :

*To sin is bad, but the sinner loves to sin.
Full of sins, he spreads sins.
Forsaking sinful life, if one realises his self,
He has no worry, no trouble, no separation.
(Rāmkalī M. I)

The sinful and virtuous acts propounded by Vedas and Shāstras, are rejected by the Guru :

**Tied with hopes and desires and bound by religious duties,
Born of sinful and virtuous acts, the world languishes without the Name.
This māyā is attractive and all the actions done within its fold are futile,
Hear O Pandit ! the performer of rites,
The action that brings joy, is the concentration on spiritual essence.
Vedas and Shāstras cry for worldly acts,
But the inward impurity of vices is not removed by hypocrisy
In this way the locust is drowned with its head downwards. (Soraṭhi M. I.)

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*ਪਾਪੁ ਬੁਰਾ ਪਾਪੀ ਕਉ ਪਿਆਰਾ । ਪਾਪਿ ਲਦੇ ਪਾਪੇ ਪਾਸਾਰਾ ।
ਪਰਹਰਿ ਪਾਪੁ ਪਛਾਣੈ ਆਪੁ । ਨਾ ਤਿਸੁ ਸੋਗੁ ਵਿਜੋਗੁ ਸੰਤਾਪੁ ।
(ਰਾਮਕਲੀ ਮਃ ੧)

**ਆਸਾ ਮਨਸਾ ਬੰਧਨੀ ਭਾਈ ਕਰਮ ਧਰਮ ਬੰਧਕਾਰੀ ।
ਪਾਪਿ ਪੁੰਨਿ ਜਗੁ ਜਾਇਆ ਭਾਈ ਬਿਨਸੈ ਨਾਮੁ ਵਿਸਾਰੀ ।
ਇਹ ਮਾਇਆ ਜਗਿ ਮੋਹਣੀ ਭਾਈ ਕਰਮ ਸਭੇ ਵੇਕਾਰੀ । ੧ ।
ਸੁਣਿ ਪੰਡਿਤ ਕਰਮਾਕਾਰੀ ।
ਜਿਤੁ ਕਰਮਿ ਸੁਖੁ ਉਪਜੈ ਭਾਈ ਸੁ ਆਤਮ ਤਤੁ ਬੀਚਾਰੀ । ਰਹਾਉ ।
ਸਾਸਤੁ ਬੇਦੁ ਬਕੈਖੜੋ ਭਾਈ ਕਰਮ ਕਰਹੁ ਸੰਸਾਰੀ ।
ਪਾਖੰਡਿ ਮੈਲੁ ਨ ਚੂਕਈ ਭਾਈ ਅੰਤਰਿ ਮੈਲੁ ਵਿਕਾਰੀ ।
ਇਨ ਬਿਧਿ ਡੂਬੀ ਮਾਕੁਰੀ ਭਾਈ ਉਂਡੀ ਸਿਰ ਕੈ ਭਾਰੀ । ੨ ।
(ਸੋਰਠਿ ਮਹਲਾ ੧)

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The ethical qualities leading towards the ideal of Spiritual Bliss are the real virtues. They can be put into practice by the people of all castes. The Gurus considered all men equal, therefore, their views are meant for all.[1] Guru Nanak inspired moral greatness in his contemporaries in the following manner :

*1. O Yogi ! Make thy ear-ring of contentment,
Thy bowl and wallet of effort,
Thy ashes of meditation,
Thy patched quilt of the knowledge of death,
The purity of thy mind and body be thy way of life,
And thy staff of faith. (Japjī)

2. Be a Muslim thus :
Let kindness be thy mosque.
Faith be thy prayer-carpet,
The true earnings be thy Qurān,
Effort be thy circumcision
And good conduct be thy fast. (Vār Mājh--Shalok M. I)

3. Call him Kshatrya, who is warrior of actions,
Virtue and Charity constitute his body.
He gives charity to the deserving.
Such a Kshatriya is honoured in God's estimation.
If he practices greed and falsehood,
He shall reap its fruit.
(Shalok Vārā te Vadhīk M. I.)

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1. ਖਤ੍ਰੀ ਬ੍ਰਾਹਮਣ ਸ੍ਵਦ ਵੈਸ ਉਪਦੇਸੁ ਰਹੁ ਵਰਨਾ ਕਉ ਸਾਝਾ । (ਸੂਹੀ ਮਃ ੫)

*੧. ਮੁੰਦਾ ਸੰਤੋਖੁ ਸਰਮੁ ਪਤੁ ਝੋਲੀ ਧਿਆਨ ਕੀ ਕਰਹਿ ਬਿਭੂਤਿ ।
ਖਿੰਥਾ ਕਾਲੁ ਕੁਆਰੀ ਕਾਇਆ ਜੁਗਤਿ ਡੰਡਾ ਪਰਤੀ-ਤਿ । (ਜਪੁਜੀ)

੨. ਮਿਹਰ ਮਸੀ-ਤਿ ਸਿਦਕੁ ਮੁਸਲਾ ਹਕੁ ਹਲਾਲੁ ਕੁਰਾਣੁ ।
ਸਰਮ ਸੁੰਨਤਿ ਸੀਲੁ ਰੋਜਾ ਹੋਹੁ ਮੁਸਲਮਾਣੁ । (ਵਾਰ ਮਾਝ ਮਃ ੧)

੩. ਖਤ੍ਰੀ ਸੋ ਜੁ ਕਰਮਾ ਕਾ ਸੂਰ । ਪੁੰਨ ਦਾਨ ਕਾ ਕਰੈ ਸਰੀਰੁ ।
ਖੇਤੁ ਪਛਾਣੈ ਬੀਜੈ ਦਾਨੁ । ਸੋ ਖਤ੍ਰੀ ਦਰਗਹ ਪਰਵਾਣੁ ।
ਲਬੁ ਲੋਭੁ ਜੇ ਕੂੜੁ ਕਮਾਵੈ । ਅਪਣਾ ਕੀਤਾ ਆਪੇ ਪਾਵੈ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੧)

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The ethical teaching of the Saint-poets of *Adi Granth* has resulted from the 'loftier conceptions of God and of the nature of the relationship of individual with Him.'[1] For example, in the *Mūl Mantra* in *Adi Granth*, some of the attributes of God have been mentioned. God is fearless and devoid of enmity. These two attributes can be practised by man. Therefore, in order to be in tune with Infinite, it is necessary for a man to be fearless and devoid of enmity. Thus, these attributes of God have been the cause of ethical outpourings of the Saint-poets *e.g.*

*1. Do not be inimical to anybody,
Since Brahman dwelleth in everyone.
(Gaurī Bāwan Akhrī M. V.)

2. He frightens none and fe areth none. (Shalok M. IX.)

Thus, Godly attributes become the ethical or sanitly attributes. The character of God has been ethicised. The conception of God as Love and Grace has often been interpreted by western scholars[2] as leading towards Passivism. But in *Adi Granth* we find that there is no scope for Passivism. The hand and mind must be in action for the loftier ideal.[3] The hands of a Sannyāsī remain idle, therefore he is to be condemned, because he goes a-begging for his livelihood.[4] Even the religious leader, who goes a-begg ing is condemned.[5]

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1. The Religious Quest of India by Farquhar, page 178.

*੧. ਵਵਾ ਵੈਰ ਨ ਕਰੀਐ ਕਾਹੂ । ਘਟ ਘਟ ਅੰਤਰਿ ਬ੍ਰਹਮ ਸਮਾਹੂ ।
(ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮ: ੫)

੨. ਭੈ ਕਾਹੂੰ ਕਉ ਦੇਤ ਨਹਿ ਨਹਿ ਭੈ ਮਾਨਤ ਆਨਿ । (ਸ਼ਲੋਕ ਮ: ੯)

2. See the Religious Quest of India, by Farquhar, page 179.

3. ਨਾਮਾ ਕਹੈ ਤਿਲੋਚਨਾ ਮੁਖ ਤੇ ਰਾਮੁ ਸੰਮਾਲਿ ।
ਹਾਥ ਪਾਉ ਕਰਿ ਕਾਮੁ ਸਭੁ ਚੀਤੁ ਨਿਰੰਜਨ ਨਾਲਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)

4. ਘਰਿ ਘਰਿ ਮਾਗੈ ਜਗੁ ਪਰਬੋਧੈ ਮਨਿ ਅੰਧੈ ਪਤਿ ਹਾਰੀ । (ਮਾਰੂ ਮਃ ੧)

5. ਗੁਰੁ ਪੀਰੁ ਸਦਾਏ ਮੰਗਣ ਜਾਇ । ਤਾਕੈ ਮੂਲਿ ਨ ਲਗੀਐ ਪਾਇ । (ਵਾਰ ਸਾਰੰਗ—ਮਃ ੧)

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God is bountiful. A saint who is busy in His devotion and service of humanity preaching ethical values asks the Lord to empower him to earn sufficient commodities for daily life, since any worry of this type stands in the way of Bhaktī-Yoga. The contentment or satisfaction is necessary for the attainment of peace of mind which is again an essential element of Bhaktī. Kabīr was a weaver and Dhannā was a *Jāt*. Kabīr says :

*How can the hungry devote himself to Thee ?
Take away thy rosary,
I ask for the dust of the feet of the saints.
I am not indebted to anybody.
O Mādhava ! How can I win thy favour ?
If Thou canst not give thyself, I beg of Thee,
I ask for two seers of flour,
A quarter seer of Ghee and some salt.
I ask for half a seer of pulse
To make both ends meet.
I ask for four-legged cot
With a bed and pillow on it.
I also require a quilt above.
In this way I can become a true devotee.
I am not greedy. I love Thy Name.
Kabir says, "My mind goes with Thee",
"In this way I have realised Thee." (Soraṭhi Kabīr)

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*ਭੂਖੇ ਭਗਤਿ ਨ ਕੀਜੈ । ਯਹ ਮਾਲਾ ਅਪਨੀ ਲੀਜੈ ।
ਹਉ ਮਾਂਗਉ ਸੰਤਨ ਰੇਨਾ । ਮੈਂ ਨਾਹੀ ਕਿਸੀ ਕਾ ਦੇਨਾ ।
ਮਾਧੌ ਕੈਸੀ ਬਨੈ ਤੁਮ ਸੰਗੇ । ਆਪਿ ਨ ਦੇਹੁ ਤ ਲੇਵਉ ਮੰਗੇ ।
ਦੁਇ ਸੇਰ ਮਾਂਗਉ ਚੂਨਾ । ਪਾਉ ਘੀਉ ਸੰ ਗਿ ਲੂਨਾ ।
ਅਧ ਸੇਰ ਮਾਂਗਉ ਦਾਲੇ । ਮੋਕਉ ਦੋਨਉ ਵਖਤ ਜਿਵਾਲੇ ।
ਖਾਟ ਮਾਂਗਉ ਚਉਪਾਈ । ਸਿਰਹਾਨਾ ਅਵਰ ਤੁਲਾਈ ।
ਊਪਰ ਕਉ ਮਾਂਗਉ ਖੀਂ ਧਾ । ਤੇਰੀ ਭਗਤਿ ਕਰੈ ਜਨੁ ਥੀਂ ਧਾ ।
ਮੈਂ ਨਾਹੀ ਕੀਤਾ ਲਬੌ । ਇਕੁ ਨਾਉ ਤੇਰਾ ਮੈ ਫਬੌ ।
ਕਹਿ ਕਬੀਰ ਮਨੁ ਮਾਨਿਆ । ਮਨੁ ਮਾਨਿਆ ਤਉ ਹਰਿ ਜਾਨਿਆ ।
(ਸੋਰਠਿ ਕਬੀਰ)

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Dhannā gives us the same idea :

*I ask for pulse, flour and Ghee,
Which may always give me pleasure.
I ask for good clothes and good shoes
And the choicest grains.
I ask for a milking cow or a buffalo
And also a good horse to ride upon.
I—Dhannā—also ask
For a good housewife. (Dhanāsrī Dhannā)

Those who have more wealth are always worried and those who have less are always in search for it. *Adi Granth* prefers the 'golden mean', neither more nor less.[1] One gets more or less according to the fruits of his Karmas in the previous births. All the thoughts of the efforts, for procuring more than what is due, are vain. God is the giver of everything, but his gifts contain comforts and pain both.[2]

God is gracious. He preserves everybody whom He gives life. An individual should have no worry on the physical plane. His efforts are of no avail.[3] He should seek His Grace, which will put him on the path of good action and inward purity. These efforts on the spiritual plane bring him happiness.[4] Thus the doctrine of Karma and Grace are combined.

It is generally accepted that ethics begins when the freedom of individual will is conceded. Dr. Trumpp as-

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*ਦਾਲਿ ਸੀਧਾ ਮਾਗਉ ਘੀਉ । ਹਮਰਾ ਖੁਸੀ ਕਰੈ ਨਿਤ ਜੀਉ ।
ਪਨੀਆ ਛਾਦਨੁ ਨੀਕਾ । ਅਨਾਜੁ ਮਗਉ ਸਤ ਸੀ ਕਾ ।
ਗਉ ਭੈਸ ਮਗਉ ਲਾਵੇਰੀ । ਇਕ ਤਾਜਨਿ ਤੁਰੀ ਚੰਗੇਰੀ ।
ਘਰ ਕੀ ਗੀਹਨਿ ਚੰਗੀ । ਜਨੁ ਧੰਨਾ ਲੇਵੈ ਮੰਗੀ । (ਧਨਾਸਰੀ ਧੰਨਾ)

1. ਜਿਸ ਗਿਹਿ ਬਹੁਤ ਤਿਸੈ ਗਿਹਿ ਚਿੰਤਾ । ਜਿਸ ਗਿਹਿ ਥੋਰੀ ਸੁ ਫਿਰੈ ਭ੍ਰਮੰਤਾ ।
ਦੁਹੂ ਬਿਵਸਥਾ ਤੇ ਜੋ ਮੁਕਤਾ ਸੋਈ ਸੁਹੇਲਾ ਭਾਲੀਐ । (ਮਾਰੂ ਮਃ ੫)
2. ਕੇਤਿਆ ਦੂਖ ਭੂਖ ਸਦ ਮਾਰ । ਇਹ ਭਿ ਦਾਤ ਤੇਰੀ ਦਾਤਾਰ । (ਜਪੁਜੀ)
3. ਕਾਹੇ ਰੇ ਮਨ ਚਿਤਵਹਿ ਉਦਮ ਜਾ ਆਹਰਿ ਹਰਿ ਜੀਉ ਪਰਿਆ । (ਗੂਜਰੀ ਮਃ ੫)
4. ਉਦਮੁ ਕਰਤ ਮਨ ਆਨਦ ਭਇਆ ।..... (ਮਾਝ ਮਃ ੫)

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serted that Sikhism taught the extinction of individual existence and thus there could be no room in it for a system of moral duties. He assumed that "Sikhism is not a moralising Deism." But this western scholar could not grasp the Sikh Theology and Philosophy, therefore he blundered. The fact is that Sikhism does not teach the extinction of individal existence. Sikhism is a practical religion and believes in action. One can attain salvation while leading the life of a householder,[1] by subordinating his will to the Will of God.[2] But this does not mean that the freedom of Will is curbed by subordination. A Sikh has to bring his will in line with the Will of God, to whom he is devoted.[3]

If the doctrine of Karma is strictly interpreted, it seriously endangers the freedom of the will, but in *Adi Granth* its combination with the doctrine of Grace, the danger is removed.[4] But the supposition that the only true agent, whose will is being carried out in the world-process is God[5] leaves little scope for the freedom of the will of man. Man becomes a mere tool. The Kantian dictum : "Thou canst; therefore thou oughtest" loses its value. *Adi Granth*, though holds that the Will of God reigns supreme, does not deny the freedom to individual.[6] He can utilise the time at his disposal. Guru Amar Dass, in his longer poem 'Anand' addresses the important limbs of the body and inspires them to follow the right path.

Adi Granth accepts Advaita Vedanta of Sankarā-charya, but does not believe in unreality of the world.

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1. ਹਸੰਦਿਆ ਖੇਲੰਦਿਆ ਪੈਨੰ-ਦਿਆ ਖਾਵੰਦਿਆ ਵਿਚੇ ਹੋਵੈ ਮੁਕਤਿ । (ਵਾਰ ਗੂਜਰੀ ਮਃ ੫)
2. ਹਰਿ ਕੈ ਭਾਣੈ ਸੁਖੁ ਪਾਈਐ ਹਰਿ ਲਾਹਾ ਨਿਤ ਲੀਜੈ । (ਵਾਰ ਗੂਜਰੀ ਮਃ ੩)
3. ਜਿਉ ਭਾਵੈ ਤਿਉ ਰਾਖਿ ਲੈ..... (ਆਸਾ ਮਃ ੪)
4. ਨਦਰਿ ਕਰੇ ਮੇਲਾਵਾ ਹੋਈ । (ਆਸਾ ਮਃ ੧)
5. ਜੋ ਤਿਸੁ ਭਾਵੈ ਸੋ ਥੀਐ..... (ਮਾਰੂ ਮਃ ੧)
6. ਕਬੀਰ ਕਾਲਿ ਕਰੰਤਾ ਅਬਹਿ ਕਰੁ ਅਬ ਕਰਤਾ ਸੁਇ ਤਾਲ ।
ਪਾਛੈ ਕਛੂ ਨ ਹੋਇਗਾ ਜਉ ਸਿਰ ਪਰ ਆਵੈ ਕਾਲੁ । (ਸ਼ਲੋਕ ਕਬੀਰ)

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There is no scope of any problem of ethical conduct in a world, which is unreal. The reality of the world forms the basis of the ethics. According to *Adi Granth*, though the world is transient, its existence is real.[1]

Thus we find in *Adi Granth* the close combination of ethics and theology. The ideal is the realisation of God, but for this purpose the attainment of godly attributes and the purity of morals is necessary. The purity of conduct leads us out of the evil influences of ego and māyā and makes the mind pure. When the mind becomes pure, God is realised. Kabir says :

*Mind hath become pure like the waters of the Ganges.
God follows me calling "Kabīr, Kabīr". (Shalok Kabīr)

The ethical conduct forms the basis of saintly life. A saint is supposed to possess all the moral attributes.

Ethics is divided into two parts[2] *viz. Personal ethics* dealing with the individual and family and *state ethics* dealing with the state and its institutions. The later is divided into Politics and Economics. The two divisions of ethics are co-related.

The character of an individual develops only in the society. An isolated individual cannot make much progress. The society is of two kinds : good and bad. In *Adi Granth* there is a great emphasis on the society of the 'good'.[1] This society of the 'good'[3] is known as *Sād Sangat* or *Sat Sangat*. In this company of saints, the mind of the individual becomes pure :

**In this company mind becomes pure,

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1. ਸਚੋ ਤੋਰੇ ਖੰਡ ਸਚੋ ਬ੍ਰਹਮੰਡ । (ਵਾਰ ਆਸਾ ਮਃ ੧)
*ਕਬੀਰ ਮਨੁ ਨਿਰਮਲੁ ਭਇਆ ਜੈਸਾ ਗੰਗਾ ਨੀਰੁ । ਪਾਛੈ ਲਾਗੋ ਹਰਿ ਫਿਰੈ ਕਹਤ ਕਬੀਰ ਕਬੀਰ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)
2. Hints of self-culture by Har Dayal.
3. ਊਤਮ ਸੰਗਤ ਊਤਮ ਹੋਵੈ । ਗੁਣ ਕਉ ਧਾਵੈ ਅਵਗੁਣ ਧੋਵੈ । (ਆਸਾ ਮਃ ੧)
**ਮਿਲਤ ਸੰਗੁ ਭਇਓ ਮਨ ਨਿਰਮਲ

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*The perfect preceptor makes me realise my goal in no time. (Āsā M. V.)

Besides the purification of mind all the worries disappear :

**O Friend ! Listen ! Such is the greatness of the company of saints,
Mind becomes pure, the dust is washed and millions of sins removed. (Bilāwal M. V.)

The company of saints wipes out jealousy and the person feels that all the individuals are like brothers :

***All the jealousies have vanished in the company of the saints,
All are my friends now, there being no enemy or stranger. (Kanṛā M. V.)

Adi Granth gives great significance to the company of saints. This company is like a school, where the Guru or religious teacher gives instructions about godly attributes :

†The company of the saints is the school of the True Guru,
Where one learns the godly attributes.
(Vār Kanṛā M. IV—Pauṛī)

A person is known by the company he keeps. Good company leads him towards salvation and bad company towards destruction :

††By the company one keeps, one gets due reward.

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*ਗੁਰ ਪੂਰੇ ਲੈ ਖਿਨੁ ਮਹਿ ਤਾਰੇ । (ਆਸਾ ਮਃ ੫)

**ਮਹਿਮਾ ਸਾਧੂ ਸੰਗ ਕੀ ਸੁਨਹੁ ਮੇਰੇ ਮੀਤਾ ।
ਮੈਲ ਮੈਈ ਕੋਟ ਅਘ ਰਹੇ ਨਿਰਮਲ ਭਏ ਚੀਤਾ । (ਬਿਲਾਵਲੁ ਮਃ ੫)

***ਬਿਸਰ ਗਈ ਸਭ ਤਾਤਿ ਪਰਾਈ । ਜਬ ਤੇ ਸਾਧੂ ਸੰਗਤਿ ਮੋਹਿ ਪਾਈ ।
ਨਾ ਕੋ ਬੈਰੀ ਨਹੀ ਬਿਗਾਨਾ । ਸਗਲ ਸੰਗ ਹਮ ਕਉ ਬਨਿ ਆਈ ।
(ਕਾਨੜਾ ਮਃ ੫)

†ਸਤਸੰਗਤ ਸਤਗੁਰੁ ਚਾਟਸਾਲ ਹੈ ਜਿਤੁ ਹਰਿ ਗੁਣ ਸਿਖਾ ।
(ਵਾਰ ਕਾਨੜਾ ਮਃ ੪)

††ਜੈਸੀ ਸੰਗਤਿ ਮਿਲੈ ਸੋ ਤੈਸੋ ਫਲ ਖਾਇ ।

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*Join the company of the saints, helpful at the end,
Avoid the company of the bad people which leads
towards destruction. (Shalok Kabīr)

In the company of saints one realises Truth.[1] The Saints hold discourses on the Name of the Lord.[2] An ordinary individual rises to a higher plane in the company of the saints.[3] His sins are wiped out[4] and he wins the Grace of the Lord.[5] Thus he attains the final beatitude.[6]

Kabīr has given us a good picture of the good and bad compony :

**1. Kabīr says : Such is the bad result of a bad eompany,
Just as a thorny Ber-tree near a banana tree—
The one dangles about and the other is torn.
Do not seek the company of the Sākats.
(Shalok Kabīr)

2. Kabīr says : The sandal-tree is good,
It is surrounded by Dhāk and Palās-tree ;
Those which dwell near the sandal-tree become sandal
themselves. (Shalok Kabīr)

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*ਸੰਗਤਿ ਕਰੀਐ ਸਾਧ ਕੀ ਅੰਤ ਕਰੈ ਨਿਰਬਾਹ ।
ਸਾਕਤ ਸੰਗ ਨ ਕੀਜੀਐ ਜਾ ਤੇ ਹੋਇ ਬਿਨਾਹ । (ਸ਼ਲੋਕ ਕਬੀਰ)

1. ਸਚੀ ਸੰਗਤ ਸਚਿ ਮਿਲੈ ਸਚੈ ਨਾਇ ਪਿਆਰ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)
2. ਸਤਸੰਗਤ ਕੈਸੀ ਜਾਣੀਐ । ਜਿਥੈ ਏਕੋ ਨਾਮੁ ਵਖਾਣੀਐ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
3. ਜਿਉ ਚੰਦਨ ਨਿਕਟਿ ਵਸੈ ਹਿਰਡ ਬਪੁੜਾ ਤਿਉ ਸਤਸੰਗਤ ਮਿਲਿ ਪਤਿਤ ਪਰਵਾਣੁ ।
(ਗੌਂਡ ਮਃ ੪)
4. ਸਗਲ ਪਰਾਛਤ ਲਾਥੇ । ਮਿਲ ਸਾਧੂ ਸੰਗਤਿ ਕੈ ਸਾਥੇ । (ਸੋਰਠਿ ਮਃ ੫)
5. ਜਿਹ ਠਾਕੁਰ ਸ ਪ੍ਰਸੰਨ ਭਯੋ ਸਤਸੰਗਤ ਤਿਹ ਪਿਆਰੁ । (ਸਵਯੇ ਮਃ ੫)
6. ਮੇਰੇ ਮਾਧਉ ਜੀ ਸਤਸੰਗਤਿ ਮਿਲੈ ਸੁ ਤਰਿਆ । (ਗੂਜਰੀ ਮਃ ੫)

**੧. ਕਬੀਰ ਮਾਰੀ ਮਰਉ ਕੁਸੰਗ ਕੀ ਕੇਲੇ ਨਿਕਟਿ ਜੁ ਬੇਰਿ ।
ਉਹ ਝੂਲੈ ਉਹ ਚੀਰੀਐ ਸਾਕਤ ਸੰਗੁ ਨ ਹੇਰਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੨. ਕਬੀਰ ਚੰਦਨ ਕਾ ਬਿਰਵਾ ਭਲਾ ਬੇੜਿਓ ਢਾਕ ਪਲਾਸ ।
ਓਇ ਭੀ ਚੰਦਨੁ ਹੋਇ ਰਹੇ ਬਸੇ ਜੁ ਚੰਦਨ ਪਾਸਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)

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*3. Kabīr says : Do not follow the example of Bamboo,
Which is egoistic of its greatness ;
Though it dwells near the sandal-tree,
It does not become fragrant. (Shalok Kabīr)

4. The saint does not cast away his saintliness,
Though he comes across millions of wicked people ;
The sandal-tree does not give up its coolness,
Though it is surrounded by snakes. (Shalok Kabīr)

In order to develop character, there is necessity of a living teacher, who can serve as a model for the moral and spiritual development. He guides his disciple to the extent of his approach. This teacher is known as Guru in Hindu religious diction and *Pīr* in Muslim religious diction. In Sikhism, the word Guru carries special significance. It is used for Guru Nanak and his successors, through whom the same light has passed forward into *Adi Granth* or Guru Granth Sahib. Since the word Guru or Satguru is used in a limited sense, the living teacher is known as *Gurmukh* in whom the principles expounded in *Adi Granth* are embodied.[1]

The religious teacher should be an enlightened personality, otherwise the disciples will meet the same fate as that of the preceptor.[2]

Besides a living teacher, the words and sayings of great sages must be studied. In *Adi Granth*, great reverence is shown for the sayings of great men who are spiritually great :

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*੩. ਕਬੀਰ ਬਾਂਸ ਬਡਾਈ ਬੂਡਿਆ ਇਉ ਮਤ ਡੂਬਹੁ ਕੋਇ ।
ਚੰਦਨ ਕੈ ਨਿਕਟੇ ਬਸੈ ਬਾਂਸੁ ਸੁਗੰਧੁ ਨ ਹੋਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੪. ਕਬੀਰ ਸੰਤ ਨ ਛਾਡੈ ਸੰਤਈ ਜਉ ਕੋਟਿਕ ਮਿਲਹਿ ਅਸੰਤ ।
ਮਲਿਆਗਰੁ ਭੁਯੰਗਮ ਬੇਢਿਓ ਤ ਸੀਤਲਤਾ ਨ ਤਜੰਤ । (ਸ਼ਲੋਕ ਕਬੀਰ)

1. ਗੁਰਮੁਖ ਨਾਮੁ ਦਾਨ ਇਸਨਾਨ । ਗੁਰਮੁਖ ਲਾਗੈ ਸਹਜਿ ਧਿਆਨ । (ਰਾਮਕਲੀ ਮਃ ੧)
2. ਕਬੀਰ ਮਾਇ ਮੁੰਡਉ ਤਿਹ ਗੁਰੂ ਕੀ ਜਾ ਤੇ ਭਰਮ ਨ ਜਾਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)
ਕਾਚੇ ਗੁਰ ਤੇ ਮੁਕਤਿ ਨ ਹੂਆ । (ਰਾਮਕਲੀ ਮਃ ੧)

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*1. The holy book is the abode of God. (Sārang M. V.)

2. The *bānī* is the preceptor and the preceptor is the *bānī*,
All the nectars are present in the *bānī*;
If the faithful follows the *bānī* of the preceptor,
The preceptor himself helps him in the realisation of his ideal. (Nat M. IV.)

An individual is persuaded to open the treasure-house of his forefathers :

**When I threw open the treasures of the ancestors,
My mind itself became a treasure (of spiritual joy).
(Gauṛī Guārerī M. V.)

For a Sikh the treasure-house of his fore-fathers is *Adi Granth*, wherein he finds moral and spiritual gems for the elevation of his life. Since *Adi Granth* contains the sayings of great Teachers or Gurus, therefore, it is also given the status of a great Teacher or Guru.

For the development of character, the virtue of friendship is necessary. A Saint is a friend of all. He has no enmity with anybody. All the world is his family :

†1. None is my enemy and I am inimical to none,
I am friend of everybody, comrade of everybody.
(Dhanāsrī M. V.)

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*੧. ਪੋਥੀ ਪਰਮੇਸੁਰ ਕਾ ਥਾਨ ॥ (ਸਾਰੰਗ ਮਃ ੫)

੨. ਬਾਣੀ ਗੁਰੂ ਗੁਰੂ ਹੈ ਬਾਣੀ ਵਿਚ ਬਾਣੀ ਅੰਮ੍ਰਿਤ ਸਾਰੇ ।
ਗੁਰਬਾਣੀ ਕਹੈ ਸੇਵਕ ਜਨ ਮਾਨੈ ਪਰਤਖ ਗੁਰੂ ਨਿਸਤਾਰੇ ।
(ਨਟ ਮਹਲਾ ੪)

**ਪੀਉ ਦਾਦੇ ਕਾ ਖੋਲਿ ਡਿਠਾ ਖਜਾਨਾ । ਤਾ ਮੇਰੈ ਮਨਿ ਭਇਆ ਨਿਧਾਨਾ ।
(ਗਉੜੀ ਗੁਆਰੇਰੀ ਮਃ ੫)

†੧. ਨਾ ਕੋ ਮੇਰਾ ਦੁਸਮਨ ਰਹਿਆ ਨਾ ਹਮ ਕਿਸ ਕੇ ਬੈਰਾਈ ।
ਸਭ ਕੋ ਮੀਤ ਹਮ ਆਪਨ ਕੀਨਾ ਹਮ ਸਭਨਾ ਕੇ ਸਾਜਨ ।
(ਧਨਾਸਰੀ ਮਃ ੫)

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*2. Whosoever is loved by God is loved by all,
All the others come and go in vain.
(Vār Bihagṛā M. IV.)

The friendship based on selfish ends is temporary one .

**1. The company of the wicked is not lasting.
(Bilāwal M. V.)

2. O my mind ! The family members, friends, and brothers,
Whom we see around us meet us with selfish motives.
The day when their self-interest is not fulfilled,
They move farther away. (Gaunḍ M. IV.)

3. Without love it is all tall talk, saith Nanak,
The love based on selfishness depends upon mutual 'give and take' (Vār Vadhans M. I.)

Friendship should be permanent, therefore, an individual should make friendship with those who may come for help at every time of need :

†1. Break off with selfish people, saith Nanak,
Seek the saints who are real friends. (Vār Mārū M. V.)

2. The real friend does not break off. (Sūhī M. I.)

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*੨. ਜੋ ਹਰਿ ਕਾ ਪਿਆਰਾ ਸੋ ਸਭਨਾ ਕਾ ਪਿਆਰਾ ਹੋਰ ਕੇਤੀ ਝਖ ਝਖ ਆਵੈ ਜਾਵੈ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੪)

**੧. ਸਾਕਤ ਸਿਉ ਮੁਖ ਜੋਰੀਐ ਅਧਬੀਚਹੁੰ ਟੂਟੈ । (ਬਿਲਾਵਲੁ ਮਃ ੫)

੨. ਜੋ ਸੰਸਾਰ ਕੈ ਕੁਟੰਬ ਮਿਤ੍ਰ ਭਾਈ ਦੀਸਹਿ ਮਨ ਮੇਰੇ ਤੇ ਸਭਿ ਅਪਨੇ ਸੁਆਇ ਮਿਲਾਸਾ ।
ਜਿਤੁ ਦਿਨ ਉਨ ਕਾ ਸੁਆਉ ਹੋ-ਇ ਨ ਆਵੈ ਤਿਤੁ ਦਿਨ ਨੇੜੈ ਕੋ-ਇ ਨ ਢੁਕਾਸਾ । (ਗੌਂਡ ਮਃ ੪)

੩. ਨਾਨਕ ਗਾਲੀ ਕੂੜੀਆ ਬਾਝ ਪ੍ਰੀ-ਤਿ ਕਰੇ-ਇ ।
ਤਿਚਰ ਜਾਣੈ ਭਲਾ ਕਰ ਜਿਚਰ ਲੇਵੈ ਦੇ-ਇ । (ਵਾਰ ਵਡਹੰਸ--ਮਃ ੧)

†੧. ਨਾਨਕ ਕਚੜਿਆ ਸਿਉ ਤੋੜ ਵੁੰਚ ਸਜਣ ਸੰਤ ਪਕਿਆ । (ਵਾਰ ਮਾਰੂ ਮਃ ੫)

੨. ਮਿਲਿਆ ਹੋ-ਇ ਨ ਵੀਛੁੜੈ ਜੇ ਮਿਲਿਆ ਹੋਈ । (ਸੂਹੀ ਮਃ ੧)

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*3. The real meeting is not physical, it is inward.
Whosoever meets inwardly is, in fact, a real friend.
(Vār Sūhī Shalok M. II.)

The friendship of saints is permanent one, while that of the *Sakats* or bad people is temporary :

**1. There is no comfort in the friendship of a bad person.
A good person makes you follow the true Guru,
Whereby O friend ! You end your births and deaths
and attain real bliss. (Shalok Vārā te Vadhīk M. III.)

2. The friendship with a bad person is not lasting.
It breaks off in no time and leads towards wicked deeds. (Vār Vadhans M. III.)

3. The friendship of bad people is just the relationship of mammon ;
This friendship is not lasting.
The relation continues only as long as there is enough.
When there is nothing for them, their language becomes abusive.
These bad, ignorant and blind people have no knowledge of the self.

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*੩. ਮਿਲਿਐ ਮਿਲਿਆ ਨ ਮਿਲੈ ਮਿਲੈ ਮਿਲਿਆ ਜੋ ਹੋਇ ।
ਅੰਤਰ ਆਤਮੈ ਜੋ ਮਿਲੈ ਮਿਲਿਆ ਕਹੀਐ ਸੋਇ ।
(ਵਾਰ ਸੂਹੀ—ਸ਼ਲੋਕ ਮ: ੨)

**੧. ਮਨੁਮੁਖ ਸਉ ਕਰ ਦੋਸਤੀ ਸੁਖ ਕਿ ਪੁਛੈ ਮਿਤ ।
ਗੁਰਮੁਖਿ ਸਉ ਕਰ ਦੋਸਤੀ ਸਤਗੁਰ ਸਿਉ ਲਾਇ ਚਿਤ ।
ਜੰਮਣ ਮਰਣ ਕਾ ਮੂਲ ਕਟੀਐ ਤਾ ਸੁਖ ਹੋਵੀ ਮਿਤ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮ: ੩)

੨. ਮਨਮੁਖ ਜੋਤੀ ਦੋਸਤੀ ਥੋੜੜਿਆਂ ਦਿਨ ਚਾਰ ।
ਇਸ ਪਰੀਤੀ ਤੁਟਦੀ ਵਿਲਮ ਨ ਹੋਵਈ ਇਤੁ ਦੋਸਤੀ ਚਲਨ ਵਿਕਾਰ ।
(ਵਾਰ ਵਡਹੰਸ ਮ: ੩)

੩. ਮਨਮੁਖਾਂ ਕੇਰੀ ਦੋਸਤੀ ਮਾਇਆ ਕਾ ਸਨਬੰਧੁ ।
ਵੇਖਦਿਆ ਹੀ ਭਜ ਜਾਣ ਕਦੇ ਨ ਪਾਇਨ ਬੰਧੁ ।
ਜਿਚਰ ਪੈਨਨਿ ਖਾਵਨੇ ਤਿਚਰ ਰਖਨਿ ਗੰਢੁ ।
ਜਿਤੁ ਦਿਨਿ ਕਿਛੁ ਨ ਹੋਵਈ ਤਿਤੁ ਦਿਨਿ ਬੋਲਨ ਗੰਢੁ ।
ਜੀਅ ਕੀ ਸਾਰ ਨ ਜਾਣਨੀ ਮਨਮੁਖ ਅਗਿਆਨੀ ਅੰਧੁ ।

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*Their false relation lasts for a short time like the stonewall built with mud. (Vār Rāmkalī M. V.)

4. Bad friends are they,
Who can not keep company even for a while.
(Vār Gauṛī M. V.)

The inspiration and encouragement from good friends leads to the development of character and personality.

Another step for the development of personality is meditation.. *Adi Granth* lays stress on the meditation of the Name of the Lord. Without meditation, one cannot get salvation :

**1. Without meditation one is like a mad dog,
Like a greedy worshipper of mammon, in worldly ties.
(Gauṛī M. V.)

2. Having attained the precious body,
It is suicidal not to meditate on the Name.
Why do they not die, who forget the Lord ?
What is the use of life without the Name ?
Eating, drinking, playing, laughing etc. are of no use.
What is the use of decorating the corpse ?
Whoever does not listen the praises of the Lord,
Is even inferior to the animals, birds and reptiles.
(Gauṛī M. V.)

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*ਕੂੜਾ ਗੰਢੁ ਨ ਚਲਈ ਚਿਕੜਿ ਪਥਰ ਬੰਧੁ ।....(ਵਾਰ ਰਾਮਕਲੀ ਮਹਲਾ ੫)

੪. ਕੁਮਿਤ੍ਰਾ ਸੋਈ ਕਾਢੀਅਹਿ ਇਕ ਵਿਖ ਨ ਚਲਹਿ ਸਾਥ ।
(ਵਾਰ ਗਉੜੀ ਮਹਲਾ ੫)

**੧. ਬਿਨ ਸਿਮਰਨ ਕੂਕਰ ਹਰਕਾਇਆ । ਸਾਕਤ ਲੋਭੀ ਬੰਧਨ ਪਾਇਆ ।
(ਗਉੜੀ ਮਃ ੫)

੨. ਦੁਲਭ ਦੇਹ ਪਾਈ ਵਡਭਾਗੀ । ਨਾਮੁ ਨ ਜਪਹਿ ਤੇ ਆਤਮਘਾਤੀ । ੧ ।
ਮਰਿ ਨ ਜਾਹੀ ਜਿਨਾ ਬਿਸਰਤ ਰਾਮ । ਨਾਮ ਬਿਹੂਨ ਜੀਵਨ ਕਉਨ ਕਾਮ । ੧ । ਰਹਾਉ ।
ਖਾਤ ਪੀਤ ਖੇਲਤ ਹਸਤ ਬਿਸਥਾਰ । ਕਵਨ ਅਰਥ ਮਿਰਤਕ ਸੀਗਾਰ । ੨ ।
ਜੋ ਨ ਸੁਨਹਿ ਜਸੁ ਪਰਮਾਨੰਦਾ । ਪਸੁ ਪੰਖੀ ਤ੍ਰਿਗਦ ਜੋਨਿ ਤੇ ਮੰਦਾ । ੩ ।
(ਗਉੜੀ ਮਃ ੫)

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Meditation wipes away all the evil influences of *māyā* and ego and brings salvation and everlasting happiness :

*1. By meditating on the *word* of the Guru, God is realised
And the thirst for mammon vanishes.
(Shalok Vārā te Vadhīk M. III.)

2. The meditation on the Name of the Lord wipes out ego,
The meditation on the Name of the Lord absorbs in Truth,
The meditation on the Name of the Lrod empowers one to think of Unity with Him,
The meditation on the Name of the Lord leads towards final beatitude,
The meditation on the Name of the Lord gives knowledge of the three worlds,
The meditation on the Name of the Lord gives eternal bliss, saith Nanak. (Siddh Goshta—Rāmkalī M. I.)

The meditation should be practised at all times, at every breath, but especially in the early hours of the morning :

**1. Meditate on the true Name of the Lord
In the early hours of the morning. (Jupjī)

2. Meditate on the Name before daybreak,
Remember Him day and night,

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*੧. ਗੁਰਸਬਦੀ ਹਰਿ ਮਨਿ ਵਸੈ ਮਾਇਆ ਕੀ ਭੁਖ ਜਾਇ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੩)

੨. ਨਾਮੇ ਰਾਤੇ ਹਉਮੈ ਜਾਇ । ਨਾਮਿ ਰਤੇ ਸਚਿ ਰਹੇ ਸਮਾਇ ।
ਨਾਮਿ ਰਤੇ ਜੋਗ ਜੁਗਤਿ ਬੀਚਾਰ । ਨਾਮਿ ਰਤੇ ਪਾਵਹਿ ਮੋਖ ਦੁਆਰੁ ।
ਨਾਮਿ ਰਤੇ ਤ੍ਰਿਭਵਣ ਸੋਝੀ ਹੋਇ । ਨਾਨਕ ਨਾਮਿ ਰਤੇ ਸਦਾ ਸੁਖ ਹੋਇ ।
(ਸਿਧ ਗੋਸਟਿ—ਰਾਮਕਲੀ ਮਃ ੧)

**੧ ਅੰਮ੍ਰਿਤ ਵੇਲਾ ਸਚੁ ਨਾਉ..... (ਜਪੁਜੀ)

੨. ਝਾਲਾਘੇ ਉਠਿ ਨਾਮੁ ਜਪਿ ਨਿਸਿਬਾਸੁਰ ਆਰਾਧਿ ।

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*No trouble will come to thee,
All thy ailments will vanish, saith Nanak.
(Gaurī Bāwan Akhrī M. V.)

All the vices disappear by practising meditation on the Name of the Lord :

**1. The person who meditates on the Name of the Lord
Is free from passion, anger and greed. (Bihāgṛā M. V.)

2. The medicine for all ailments is the Name of the Lord.
(Gaurī Sukhmanī M. V.)

The two chief ethical virtues are earnestness and sociability and all the other virtues are included in them. The earnestness leads the individual towards duty instead of pleasure. According to *Adi Granth*, the effort takes the individual towards real pleasure and the worldly pleasure results in annoyment and disease :

†1. The Lord loves her not,
She is full of sleep and cheated by vices
She passes the night without the Lord,
The passion, anger, ego and jealousy are all with her.
(Tukhārī M. I.)

2. The grief is the remedy
While the pleasure is the ailment. (Āsā kī Vār M. I.)

But the sins committed for the sake of pleasure cannot

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*ਕਾਰਾ ਤੁਝੈ ਨ ਬਿਆਪਈ ਨਾਨਕ ਮਿਟੈ ਉਪਾਧਿ ।
(ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਮਃ ੫)

**੧. ਕਾਮ ਕ੍ਰੋਧ ਨ ਲੋਭੁ ਬਿਆਪੈ ਸੋ ਜਨ ਪ੍ਰਭ ਸਿਉ ਰਾਤਿਆ ।
(ਬਿਹਾਗੜਾ ਮਃ ੫)

੨. ਸਰਬ ਰੋਗੁ ਕਾ ਅਉਖਧੁ ਨਾਮੁ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

†੧. ਪਿਰ ਛੋਡੀ ਸੁਤੀ ਅਵਗੁਣ ਮੁਤੀ ਤਿਹ ਧਨ ਵਿਧਣ ਰਾਤੇ ।
ਕਾਮ ਕ੍ਰੋਧ ਅਹੰਕਾਰ ਵਿਗੁਤੀ ਹਉਮੈ ਲਗੀ ਤਾਤੇ । (ਤੁਖਾਰੀ ਮਃ ੧)

੨. ਦੁਖੁ ਦਾਰੂ ਸੁਖੁ ਰੋਗੁ ਭਇਆ..... (ਵਾਰ ਆਸਾ—ਸ਼ਲੋਕ ਮਃ ੧)

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be concealed from the world and the ever-looking eye of God :

*1 One may perform wicked deeds behind curtains,
But they are known to the world in no time.
(Gaurī M. V.)

2. Any deed done inside is known in all the four directions. (Vār Mājh—Shalok M. II.)

3. Behind closed doors and several curtains
One commits adultery with the wife of another person,
When the god of justice shall call upon Chitra Gupta, the scribes,
Then who will conceal your deeds ? (Soraṭhi M. V.)

These sinners waste their precious time on the transient worldly pleasures :

**1. They waste the night in sleep and the day in eating,
This diamond-like birth is wasted like a *kauṛī*.
(Gaurī M. I.)

2. Cursed is such living
When one eats and fattens the belly. (Vār Sūhī M. I.)

They get addicted to intoxicants which are condemned, because many vices follow them :

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*੧. ਅਨਿਕ ਪੜਦੇ ਮਹਿ ਕਮਾਵੈ ਵਿਕਾਰ । ਖਿਨ ਮਹਿ ਪ੍ਰਗਟ ਹੋਹਿ ਸੰਸਾਰ ।
(ਗਉੜੀ ਮਃ ਪ)

੨. ਅੰਤਰ ਬਹਿ ਕੈ ਕਰਮੁ ਕਮਾਵੈ ਸੋ ਚਹੁੰਕੁੰਡੀ ਜਾਣੀਐ ।
(ਵਾਰ ਮਾਝ—ਸ਼ਲੋਕ ਮਃ ੨)

੩. ਦੋਇ ਕਿਵਾੜ ਅਨਿਕ ਪੜਦੇ ਮਹਿ ਪਰਦਾਰਾ ਨੰਗਿ ਢਾਕੈ ।
ਚਿਤ੍ ਗੁਪਤੁ ਜਬ ਲੇਖਾ ਮਾਗਹਿ ਤਬ ਕਉਣ ਪੜਦਾ ਤੇਰਾ ਢਾਕੈ ।
(ਸੋਰਠਿ ਮਃ ਪ)

**੧. ਰੈਨਿ ਗਵਾਈ ਸੋਇਕੈ ਦਿਵਸ ਗਵਾਇਆ ਖਾਇ ।
ਹੀਰੈ ਜੈਸਾ ਜਨਮੁ ਹੈ ਕਉਡੀ ਬਦਲੈ ਜਾਇ । (ਗਉੜੀ ਮਃ ੧)

੨. ਫਿਟੁ ਇਵੇਹਾ ਜੀਵਿਆ ਜਿਤੁ ਖਾਇ ਵਧਾਇਆ ਪੇਟ ।
(ਵਾਰ ਸੂਹੀ—ਮਃ ੧)

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*1. This wine leads us to wicked deeds, saith Nanak.
(Vār Bihagṛā M. I.)

2. By whose drinking one loses sanity and becomes mad,
Loses the power of discrimination and raises the displeasure of the Lord,
By whose drinking one forgets the Lord and gets punishment in His Court,
Such false intoxicant should not be taken as far as possible. (Vār Bihāgṛā M. III)

One can never get satisfaction in worldly pleasures;

**1. The vice is never satiated
And the fool is always hungry. (Vār Malār M. I.)

2. None attained satisfaction in vice;
Just as fire is not satisfied with the fuel,
Can there be any satisfaction without the attainment of the Lord? (Dhanāsarī M. V.)

3. There is no comfort in the accumulation of money,
There is no comfort in seeing dance and drama.
(Bhairo M. V.)

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*੧. ਇਤ ਮਦਿ ਪੀਤੈ ਨਾਨਕਾ ਬਹੁਤੇ ਖਟੀਅਹਿ ਬਿਕਾਰ।
(ਵਾਰ ਬਿਲਾਵਲੁ ਮਃ ੧)

੨. ਜਿਤ ਪੀਤੈ ਮਤਿ ਦੂਰ ਹੋਇ ਬਰਲ ਪਵੈ ਵਿਚ ਆਇ।
ਆਪਣਾ ਪਰਾਇਆ ਨ ਪਛਾਣਈ ਖਸਮਹੁ ਧਕੇ ਖਾਇ।
ਜਿਤੁ ਪੀਤੈ ਖਸਮ ਵਿਸਰੈ ਦਰਗਹ ਮਿਲੈ ਸਜਾਇ।
ਝੂਠਾ ਮਦ ਮੂਲ ਨ ਪੀਜਈ ਜੇਕਾ ਪਾਰ ਵਸਾਇ। (ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੩)

**੧. ਬਿਖਿਆ ਕਦੇ ਹੀ ਰਜੈ ਨਾਹੀ ਮੂਰਖੁ ਭੁਖ ਨ ਜਾਈ। (ਵਾਰ ਮਲਾਰ ਮਃ ੧)

੨. ਬਿਖਿਆ ਮਹਿ ਕਿਨਹੀ ਤ੍ਰਿਪਤਿ ਨ ਪਾਈ।
ਜਿਉ ਪਾਵਕੁ ਈਧਨਿ ਨਹਿ ਧ੍ਰਾਪੈ ਬਿਨ ਹਰਿ ਕਹਾ ਅਘਾਈ।
(ਧਨਾਸਰੀ ਮਃ ੫)

੩. ਸੁਖ ਨਾਹੀ ਬਹੁਤੈ ਧਨ ਖਾਟੈ। ਸੁਖ ਨਾਹੀ ਪੇਖੈ ਨਿਰਤ ਨਾਟੈ।
(ਭੈਰਉ ਮਃ ੫)

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All the sensuous pleasures result in grief and sorrows :

*1. Grief accrueth from savours and flavours,
Which lead towards ailment and destruction.
(Mārū M. I.)

2. Forgetful of the Lord and indulged in pleasures,
The body became full of ailments. (Malār M. I.)

3. The pleasure-seeker gets sorrow and ailment.
(Basant M. I.)

4. The more sensuous pleasures, the more sorrows.
(Vār Malār M. I.)

5. The passions and anger destroy the body.
(Rāmkalī M. I.)

But on the other hand, the individuals full of earnestness recognise their duty and while following this path of duty they conquer the whole world :

**1. The side of duty of Nanak is Harī,
With whom he can conquer the whole world.
(Āsā M. IV.)

2. Falsehood leads towards destruction
And Duty towards final beatitude. (Vār Gūjrī M. V.)

They work hard and make efforts for the elevation of

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*੧. ਬਹੁ ਸ੍ਵਾਦਹੁ ਦੂਖ ਪਰਾਪਤਿ ਹੋਵੈ । ਭੋਗਹੁ ਰੋਗ ਸੁ ਅੰਤਿ ਵਿਗੋਵੈ ।
(ਮਾਰੂ ਮਃ ੧)

੨. ਖਸਮ ਵਿਸਾਰਿ ਕੀਏ ਰਸ ਭੋਗ । ਤਾ ਤਨਿ ਉਠਿ ਖਲੋਏ ਰੋਗ ।
(ਮਲਾਰ ਮਃ ੧)

੩. ਭੋਗੀ ਕਉ ਦੁਖੁ ਰੋਗ ਵਿਆਪੈ । (ਬਸੰਤੁ ਮਃ ੧)

੪. ਜੇਤੇ ਰਸ ਸ੍ਰੀਰ ਕੇ ਤੇਤੇ ਲਗਹਿ ਦੁਖ । (ਵਾਰ ਮਲਾਰ ਮਃ ੧)

੫. ਕਾਮ ਕ੍ਰੋਧ ਕਾਇਆ ਕਉ ਗਾਲੈ । (ਦਖਣੀ ਓਅੰਕਾਰੁ—ਰਾਮਕਲੀ ਮਃ ੧)

**੧. ਜਨ ਨਾਨਕ ਕਾ ਹਰਿ ਧੜਾ ਧਰਮ ਸਭੁ ਸ੍ਰਿਸਟਿ ਜਿਣਿ ਆਵੈ ।
(ਆਸਾ ਮਃ ੪)

੨. ਕੂੜਹੁ ਕਰੇ ਵਿਣਾਸ ਧਰਮਉ ਤਗੀਐ । (ਗੂਜਰੀ ਮਃ ੫)

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the mind and body. They follow their path with grim determination. They cross all the hurdles :

*The saints tread a new path, a very difficult path.
They discard off greed, ego and worldly desires and talk less. (Rāmkalī M. III. Anand)

"Earnestness is man's first ethical attribute. It is exhibited in two chief virtues : simplicity and conscientiousness.[1]"

The earnest man is simple in his food and drink. He eats less and sleeps less :

**1. He sleeps less and eats less. (Rāmkalī M. I.)

2. They have crossed all worldly hurdles,
They eat and drink less. (Vār Āsā M. I.)

3. Meditate on the spiritual essence, saith Nanak,
By sleeping less and eating less. (Siddh Goshta)

4. He hath discarded off all sleep and hunger.
(Āsā M. III.)

He eats such food and wears such clothes as do not lead to sins and vices :

†Other food leads to unhappiness, O father !

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*ਚਾਲ ਨਿਰਾਲੀ ਭਗਤਾਹ ਕੇਰੀ ਬਿਖਮ ਮਾਰਗਿ ਚਲਣਾ ।
ਲਬ ਲੋਭੁ ਅਹੰਕਾਰੁ ਤਜਿ ਤ੍ਰਿਸਨਾ ਬਹੁਤੁ ਨਾਹੀ ਬੋਲਣਾ ।
(ਰਾਮਕਲੀ ਮਃ ੩ ਅਨੰਦੁ)

1. Self-Culture by Hardyal, II edition page 211.

**੧. ਥੋੜੀ ਨਿੰਦ੍ਰਾ ਅਲਪ ਅਹਾਰੀ । (ਰਾਮਕਲੀ ਮਃ ੧)

੨. ਓਨੀ ਦੁਨੀਆ ਤੋੜੇ ਬੰਧਨਾ ਅੰਨ ਪਾਨੀ ਥੋੜਾ ਖਾਇਆ ।
(ਵਾਰ ਆਸਾ ਮਃ ੧)

੩. ਖੰਡਿਤ ਨਿਦ੍ਰਾ ਅਲਪ ਅਹਾਰੰ ਨਾਨਕ ਤਤੁ ਬੀਚਾਰੰ ।
(ਸਿਧ ਗੋਸਟਿ—ਰਾਮਕਲੀ ਮਃ ੧)

੪. ਨੀਦ ਭੁਖ ਸਭ ਪਰਹਰਿ ਤਿਆਗੀ..... (ਆਸਾ ਮਹਲਾ ੧)

†੧. ਬਾਬਾ ਹੋਰ ਖਾਣਾ ਖੁਸੀ ਖੁਆਰ ।

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*Which makes the body and mind unhealthy.
……Other clothing leads to unhappiness. O father !
Which makes the body and mind unhealthy.
(Srī Rāga M. I.)

He talk less :

**1. Too much talking is useless. (Dhanāsrī. M. I.)

2. He talks less. (Rāmkalī M. III.)

He wears simple dress and is simple in his lodging :

†The cottage where the Lord is praised is better
Than the big building where one forgets the Lord.
The naked in tune with Infinite is commendable,
While the silken clothes are useless which create greed.
(Sūhī M. V.)

The earnest man is simple in his speech and manners. His speech, food, dress etc. are futile if he does not meditate on the Name of the Lord :

††The food increases impurity, the clothes are mere wastage,
The speech is mad outpouring and poisonous without the Name of the Lord. (Parbhātī M. I.)

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*ਜਿਤੁ ਖਾਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ ।
……ਬਾਬਾ ਹੋਰ ਪੈਨਣ ਖੁਸੀ ਖੁਆਰ ।
ਜਿਤੁ ਪੈਧੈ ਤਨੁ ਪੀੜੀਐ ਮਨ ਮਹਿ ਚਲਹਿ ਵਿਕਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

**੧. ਬਹੁਤਾ ਬੋਲਣ ਝਖਣ ਹੋਇ । (ਧਨਾਸਰੀ ਮਃ ੧)

੨. ਬਹੁਤ ਨਾਹੀ ਬੋਲਣਾ…… (ਰਾਮਕਲੀ ਮਃ ੩ ਅਨੰਦੁ)

†ਭਲੀ ਸੁਹਾਵੀ ਛਾਪਰੀ ਜਾ ਮਹਿ ਗੁਨ ਗਾਏ ।
ਕਿਤਹੀ ਕਾਮ ਨ ਧਉਲਹਰਿ ਜਿਤੁ ਹਰਿ ਬਿਸਰਾਏ ।
ਨਗਨ ਫਿਰਤ ਰੰਗ ਏਕੁ ਕੈ ਉਹ ਸੋਭਾ ਪਾਏ ।
ਪਾਟ ਪਟੰਬਰ ਬਿਰਥਿਆ ਜਿਹ ਰਚਿ ਲੋਭਾਏ । (ਸੂਹੀ ਮਹਲਾ ੫)

††ਖਾਇਆ ਮੈਲ ਵਧਾਇਆ ਧੈਧੈ ਘਰ ਕੀ ਹਾਣਿ ।
ਬਕ ਬਕਬਾਦ ਚਲਾਇਆ ਬਿਨੁ ਨਾਵੈ ਬਿਖੁ ਜਾਣ । (ਪ੍ਰਭਾਤੀ ਮਹਲਾ ੧)

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Whereas the earnest man is simple and temperate, he is also conscientious, He believes in effort and good actions and has a keen sense of duty. He acts according to the dictates of conscience. He lives by actions, therefore, he is happy :

*Live the life of fortitude,
Do good actions and be happy.
(Gūjrī kī Vār—Shalok M. V.)

He keeps both body and mind pure :

**1. Take a bath, remember the Lord,
And thus make your mind and body healthy.
(Soraṭhi M. V.)

2. Get up early in the morning and take a bath.
(Basant M. V.)

The second great virtue of ethical conduct is sociabitity which consist in helpfulness, patience, appreciativeness, right speech, modesty, love of justice, dealings with animals etc.

The individual must help other individuals, if he is in a position to do so. The ignorance and frivolity in society can be counteracted by education. People must be educated and made wiser :

†Truly educated learns to serve others. (Āsā M. I.)

We must start with personal service, "which is the 'first step' forward in moral progress, as it teaches you to

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*ਉਦਮ ਕਰੇਦਿਆ ਜੀਉ ਤੂ ਕਮਾਵਦਿਆ ਸੁਖ ਭੁੰਚ ।
(ਵਾਰ ਗੂਜਰੀ—ਸ਼ਲੋਕ ਮ: ੫)

**੧. ਕਰਿ ਇਸਨਾਨੁ ਸਿਮਰਿ ਪ੍ਰਭੁ ਅਪਨਾ ਮਨ ਤਨ ਭਏ ਅਰੋਗਾ ।
(ਸੋਰਠਿ ਮ: ੫)

੨. ਊਠ ਇਸਨਾਨ ਕਰਹੁ ਪਰਭਾਤੇ । (ਬਸੰਤੁ ਮ: ੫)

†ਵਿਦਿਆ ਵੀਚਾਰੀ ਤਾ ਪਰਉਪਕਾਰੀ । (ਆਸਾ ਮਹਲਾ ੧)

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be unselfish; and unselfishness is the root of all virtue."[1]
Adi Granth lays great stress on personal service :

*1. Service in the world gets one a seat
In the court of the Lord. (Srī Rāga M. I.)

2. All the beings are thine,
Without service, they are useless. (Āsā M. I.)

The service must be spontaneous. There can not be any service under pressure :

**Service done under pressure is no service :
Service done willingly will accomplish the task.
(Vār Sūhī—Shalok M. II.)

A sikh is expected to serve his co-disciple, his Guru and God :

†1. My ideal is to cleanse the feet,
the feet of the lovers of the Lord with my hair.
(Gūjrī M. V.)

2. I fan the saints with my hair. (Suhi M. V.)

3. I fan the Guru who saved me from the great fire,
I carry the water for the house of Guru,
Who gave me Knowledge and Peace.

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1. Self-Culture by Hardayal, second edition ,page 248.

*੧. ਵਿਚ ਦੁਨੀਆ ਸੇਵ ਕਮਾਈਐ । ਤਾ ਦਰਗਹਿ ਬੈਸਣ ਪਾਈਐ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੨. ਜੇਤੇ ਜੀਅ ਤੇਤੇ ਸਭ ਤੇਰੇ ਵਿਣੁ ਸੇਵਾ ਫਲ ਕਿਸੈ ਨਹੀ । (ਆਸਾ ਮਹਲਾ ੧)

**ਬਧਾ ਚਟੀ ਜੋ ਭਰੇ ਨਾ ਗੁਣ ਨਾ ਉਪਕਾਰ ।
ਸੇਤੀ ਖੁਸੀ ਸਵਾਰੀਐ ਨਾਨਕ ਕਾਰਜ ਸਾਰ । (ਵਾਰ ਸੂਹੀ—ਸ਼ਲੋਕ ਮਃ ੨)

†੧. ਕੇਸ ਸੰਗ ਦਾਸ ਪਗ ਝਾਰਉ ਇਹੈ ਮਨੋਰਥ ਮੋਰ । (ਗੂਜਰੀ ਮਃ ੫)

੨. ਕੇਸਾ ਕਾ ਕਰ ਬੀਜਨਾ ਸੰਤ ਚਉਰ ਢੁਲਾਵਉ । (ਸੂਹੀ ਮਃ ੫)

੩. ਤਿਸੁ ਗੁਰ ਕਉ ਢੁਲਾਵਉ ਪਾਖਾ । ਮਹਾ ਅਗਨਿ ਤੇ ਹਾਥੁ ਦੇ ਰਾਖਾ ।
ਤਿ ਗਰ ਕੈ ਗ੍ਰਿਹਿ ਢੋਵਉ ਪਾਣੀ । ਜਿਸ ਗੁਰ ਤੇ ਅਕਲਗਤਿ ਜਾਣੀ ।

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*I always grind the flour in the house of the Guru,
By whose grace all my enemies seem as friends.
(Gaurī M. V. Ashtapadī)

4. O my mind ! The true service of the Lord
Will bestow all the comforts on thee. (Gaund M. IV.)

The service should be without any desire for remuneration :

**He realises the Lord
Who serves without any desire for remuneration.
(Sukhmanī)

The serviteur has to do selfless service :

†1. The serviteur has to serve ;
By comprehending the Will of the Lord, he attains the final stage. (Gaurī Sukhmanī)

2. He is the true serviteur, saith Nanak,
Who sacrifices himself. (Vār Sārang—Shalok M. III.)

The greatest service is the meditation of the Name of the Lord :

††Whoever serve the Lord through the advice of the Guru,
Their services are accepted by the Lord.

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*ਤਿਸੁ ਗੁਰ ਕੇ ਗ੍ਰਿਹਿ ਪੀਸਉ ਨੀਤ । ਜਿਸੁ ਪਰਸਾਦਿ ਵੈਰੀ ਸਭ ਮੀਤ ।
(ਗਉੜੀ ਮਃ ੫)

੪. ਨਿਹਕਪਟ ਸੇਵਾ ਕੀਜੈ ਹਰਿ ਤੇਰੀ ਤਾ ਮੇਰੇ ਮਨ ਸਰਬ ਸੁਖ ਪਾਈਐ ।
(ਗੌਂਡ ਮਹਲਾ ੪)

**ਸੇਵਾ ਕਰਤ ਹੋਇ ਨਿਹਕਾਮੀ । ਤਿਸ ਕਉ ਹੋਤ ਪ੍ਰਾਪਤਿ ਸੁਆਮੀ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

†੧. ਸੇਵਕ ਕਉ ਸੇਵਾ ਬਨਿ ਆਈ । ਹੁਕਮ ਬੂਝ ਪਰਮ ਪਦੁ ਪਾਈ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਹਲਾ ੫)

੨. ਨਾਨਕ ਸੇਵਕ ਸੋਈ ਆਖੀਐ ਜੋ ਸਿਰੁ ਧਰੈ ਉਤਾਰਿ ।
(ਵਾਰ ਸਾਰੰਗ—ਸ਼ਲੋਕ ਮਃ ੩)

††ਸੇਵਕ ਜਨ ਸੇਵਹਿ ਤੇ ਪਰਵਾਣ ਜਿਨ ਸੇਵਿਆ ਗੁਰਮਤਿ ਹਰੇ ।

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*Millions of their sins are forgiven by Him in no time.
(Tukhārī M. IV.)

Without service, the fruit can not be obtained :

**Without service one gets no fruit ;
Service is the real work. (Mārū M. I.)

The second requisite of sociability is patience. There should be peace of mind. The anger is a great vice. Failure of satisfaction of sexual emotions also disturbs the peace of mind :

†1. O worldly passion ! Thou leadest towards hell and transmigration.
Thou attractest people throughout the three worlds
And robbest them of their good works.
(Shalok Sahaskritī)

2. O Anger !—the origin of all quarrels—Thou hast no mercy,
Thou leadest the beings towards vices
While dancing like a monkey. (Shalok Sahaskritī)

Where there is contentment, there is patience. There is no satisfaction without contentment :

††1. One should observe Truth, Contentment and Mercy,
This is the real task (Srī Rāgā M. V.)

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*ਤਿਨ ਕੇ ਕੋਟਿ ਸਭਿ ਪਾਪ ਖਿਨੁ ਪਰਹਰਿ ਹਰਿ ਦੂਰਿ ਕਰੇ ।
(ਤੁਖਾਰੀ ਮਃ ੪)

**ਬਿਨੁ ਸੇਵਾ ਫਲੁ ਕਬਹੁ ਨ ਪਾਵਸਿ ਸੇਵਾ ਕਰਣੀ ਸਾਰੀ ।
(ਮਾਰੂ ਮਹਲਾ ੧)

†੧. ਹੇ ਕਾਮੰ ਨਰਕ ਬਿਸਰਾਮੰ ਬਹੁ ਜੋਨੀ ਭ੍ਰਮਾਵਣਹਿ ।
ਚਿਤ ਹਰਣੰ ਤ੍ਰੈਲੋਕ ਗੰਮਯੰ ਜਪ ਤਪ ਸੀਲ ਬਿਦਾਰਣਹ ।
(ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

੨. ਹੇ ਕਲਿ ਮੂਲ ਕ੍ਰੋਧੰ ਕਦੰਚ ਕਰਣਾ ਨ ਉਪਰਸਤੇ ।
ਬਿਖਿਯੰਤ ਜੀਵੰ ਵਸੰ ਕਰੋਤਿ ਨਿਰਤੰ ਜਥਾ ਮਰਕਟਹ ।
(ਸਲੋਕ ਸਹਸਕ੍ਰਿਤੀ)

††੧. ਸਤ ਸੰਤੋਖ ਦਇਆ ਕਮਾਵੈ ਏਹ ਕਰਣੀ ਸਾਰ । (ਸ੍ਰੀਰੀ ਰਾਗ ਮਃ ੫)

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*2. There can be no satisfaction without contentment.
(Gauṛī Sukhmanī M. V.)

Bābā Farīd talks about contentment in the following manner:

**Be content with eating bare dry bread and drinking cold water;
Do not feel perturbed while seeing the buttered bread of others.—29

The bow is of contentment, the string of contentment,
The arrow is also of contentment.
By the grace of the Lord, it will never miss the target.—115
Those who practice toleration with contentment,
They go nearer God, but none doth know it.—116
This is the object of contentment—if you stick fast to it.
You will become a wide river and not a small stream.—117
(Shalok Bābā Farīd)

The next requisite of sociability is appreciativeness. We must wish good and not ill of others. We should be glad at their success and should never practice jealousy towards them. Jealousy leads to ill-will and revenge:

†1. Do not talk ill of others and be not jealous;
Though educated, thou hast no peace of mind.
(Mārū M. I.)

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*੨. ਬਿਨਾ ਸੰਤੋਖ ਨਹੀ ਕੋਊ ਰਾਜੈ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮ: ੫)

**ਰੁਖੀ ਸੁਖੀ ਖਾਇਕੈ ਠੰਢਾ ਪਾਣੀ ਪੀਉ ।
ਫਰੀਦਾ ਦੇਖਿ ਪਰਾਈ ਚੋਪੜੀ ਨਾ ਤਰਸਾਏ ਜੀਉ ।੨੯।
ਸਬਰ ਮੰਝ ਕਮਾਣ ਏ ਸਬਰੁ ਕਾ ਨੀਹਣੋ ।
ਸਬਰ ਸੰਦਾ ਬਾਣਿ ਖਾਲਣੁ ਖਤਾ ਨ ਕਰੀ ।੧੧੫।
ਸਬਰ ਅੰਦਰਿ ਸਾਬਰੀ ਤਨੁ ਏਵੈ ਜਾਲੇਨਿ ।
ਰੱਨਿ ਨਜੀ-ਕਿ ਖੁਦਾਇ ਦੈ ਭੇਤੁ ਨ ਕਿਸੈ ਦੇਨਿ ।੧੧੬।
ਸਬਰੁ ਏਹੁ ਸੁਆਉ ਜੇ ਤੂੰ ਥੰਦਾ ਦਿਤੁ ਕਰਹਿ ।
ਵਧਿ ਥੀਵਹਿ ਦਰੀਆਉ ਟੁਟਿ ਨ ਥੀਵਹਿ ਵਾਹੜਾ ।੧੧੭। (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

†੧. ਛੋਡਹੁ ਨਿੰਦਾ ਤਾਤ ਪਰਾਈ । ਪੜ ਪੜ ਦਝਹਿ ਸਾਂਤਿ ਨ ਆਈ ।
(ਮਾਰੂ ਮ: ੧)

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*2. Whosever feels jealous of others
Never gets comfort in life. (Vār Gauṛī M. IV.)

3. Some have rich silken dresses and soft beds,
Others have not even thereadbare quilt and house of rice-straw.
Do not feel jealous, O mind !
Perform good actions continuously. (Āsā Kabīr)

Another requisite of Sociability is right speech. Slandery, falsehood and rudeness should be avoided. To slander or to talk ill of others is a great vice :

**1. Those who befriend the wicked and are inimical to the saints,
Are doomed along with their families. (Sūhī M. III.)

2. To slander is bad and those who practice it are foolish,
They will go to the awful hell with black faces. (Sūhī M. III.)

3. Discard off slandery and ego, O my mind ! (Srī Rāg M. III.)

The person who talks ill of others, wastes his precious life :

†1. The slanderer cries in the wilderness,

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*੨. ਜਿਸ ਅੰਦਰ ਤਾਤ ਪਰਾਈ ਹੋਵੈ ਤਿਸਦਾ ਕਦੇ ਨ ਹੋਵੈ ਭਲਾ ।
(ਵਾਰ ਗਉੜੀ ਮਃ ੪)

੩. ਕਾਹੂੰ ਦੀਨੇ ਪਾਟ ਪਟੰਬਰ ਕਾਹੂੰ ਪਲਘ ਨਿਵਾਰਾ ।
ਕਾਹੂੰ ਗਰੀ ਗੋਦਰੀ ਨਾਹੀ ਕਾਹੂੰ ਖਾਨ ਪਰਾਰਾ ।
ਅਹਿਰਖਵਾਦ ਨ ਕੀਜੈ ਰੇ ਮਨ ।
ਸਕ੍ਰਿਤ ਕਰ ਕਰ ਲੀਜੈ ਰੇ ਮਨ । (ਆਸਾ ਕਬੀਰ)

**੧. ਦੁਸਟਾਂ ਨਾਲ ਦੋਸਤੀ ਨਾਲ ਸੰਤਾਂ ਵੈਰ ਕਰੰਨ ।
ਆਪ ਡੁਬੇ ਕੁਟੰਬ ਸਿਉ ਸਗਲੇ ਕੁਲ ਡੋਬੰਨ । (ਸੂਹੀ ਮਃ ੩)

੨. ਨਿੰਦਾ ਭਲੀ ਕਿਸੈ ਕੀ ਨਾਹੀ ਮਨਮੁਖ ਮੁਗਧ ਕਰੰਨ ।
ਮੁਹ ਕਾਲੇ ਤਿਨ ਨਿੰਦਕਾ ਨਰਕੇ ਘੋਰ ਪਵੰਨ । (ਸੂਹੀ ਮਃ ੩)

੩. ਮੇਰੇ ਮਨ ਤਜ ਨਿੰਦਾ ਹਉਮੈ ਅਹੰਕਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

†੧. ਅਹੜਾਵੈ ਬਿਲਲਾਵੈ ਨਿੰਦਕ ।

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*He forgets the Lord and thus gets the fruit of his deed.
If anybody keeps company with him goes his way,
He like a boa constrictor carries the burden in vain,
He is burnt in fire. (Āsā M. V.)

2. The slanderer removes the dirt of others,
He, the servant of mammon, eats that dirt.
(Gūjrī M. IV.)

3. The slanderer is overjoyed to see the shortcomings of others.
He is pained to see the virtuous;
He is always busy in slandery, though he can harm none,
He dies in slandery. (Bilāwal M. V.)

The sin of speech should be avoided. We should speak truth and keep away from falsehood. Falsehood is like poison and the result is moral death:

**1. To tell lies is to take poison. (Mājh M. III.)
2. To tell lies is to eat the dead. (Vār Mājh M. I.)
3. The liers are thrown backward,
Their hearts are full of falsehood and wickedness,
They are always in a state of misery.

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*ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸਰ ਬਿਸਰਿਆ ਅਪਣਾ ਕੀਤਾ ਪਾਵੈ ਨਿੰਦਕ ।
ਜੋ ਕੋਈ ਉਸ ਕਾ ਸੰਗੀ ਹੋਵੈ ਨਾਲੇ ਲਏ ਸਿਧਾਵੈ ।
ਅਣਹੋਦਾ ਅਜਗਰ ਭਾਰ ਉਠਾਏ ਨਿੰਦਕ ਅਗਨੀ ਮਾਹਿ ਜਲਾਵੈ ।
(ਆਸਾ ਮਃ ੫)

੨. ਨਿਦੰਕ ਨਿੰਦਾ ਕਰ ਮਲ ਧੋਵੈ ਓਹ ਮਲ ਭਖ ਮਾਇਆ ਧਾਰੀ ।
(ਗੂਜਰੀ ਮਃ ੪)

੩. ਜਉ ਦੇਖੈ ਛਿਦ੍ ਤਉ ਨਿੰਦਕ ਉਮਾਹੈ ਭਲੋ ਦੇਖ ਦੁਖ ਭਰੀਐ ।
ਆਠ ਪਹਰ ਚਿਤਵੈ ਨਹੀ ਪਹੁੰਚੈ ਬੁਰਾ ਚਿਤਵਤ ਚਿਤਵਤ ਮਰੀਐ ।
(ਬਿਲਾਵਲੁ ਮਃ ੫)

**੧. ਕੂੜ ਬੋਲ ਬਿਖ ਖਾਵਣਿਆ । (ਮਾਝ ਮਃ ੩)
੨. ਕੂੜ ਬੋਲ ਮੁਰਦਾਰ ਖਾਇ । (ਵਾਰ ਮਾਝ ਮਃ ੧)
੩. ਕੂੜਿਆਰ ਪਿਡਾਹਾ ਸਟੀਅਨ ਕੂੜ ਹਿਰਦੈ ਮਹਾ ਦੁਖ ਪਾਵੈ ।

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The liers are black-faced,
Their falsehood becomes apparent in the eyes of the world. (Vār Gauṛī M. IV.)

A lier receives no respect anywhere. He is like a dog or swine :

**1. The lier hath no name, no respect,
The black crow is never pure. (Bilāwal M. I.)

2. The liers are said to be like dogs and swines,
They wander, bark and die like stray dogs,
They practise falsehood which pollutes their minds and bodies,
Following this wrong path, they are led astray from the Lord. (Mārū M. I.)

3. He who does not keep word, is never trusted,
He is hollow from within ;
Being a lier he always practises falsehood.
(Vār Mārū M. V.)

Truth is the basis of whole morality. God is Truth. In order to be in tune with God, Truth must be practised :

†1. Truth is the treatment of all ailments,
It washes away all sins ;
Nanak stands in the service of the truthful.
(Vār Āsā M. I.)

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*ਮੁਹ ਕਾਲੇ ਕੂੜਿਆਰੀਆ ਕੂੜਿਆਰ ਕੂੜੇ ਹੁਇ ਜਾਵੈ ।
(ਵਾਰ ਗਉੜੀ ਮ: ੪)

**੧. ਝੂਠੇ ਕਉ ਨਾਹੀ ਪਤ ਨਾਉ ।
ਕਬਹੁ ਨ ਸੂਚਾ ਕਾਲਾ ਕਾਉ । (ਬਿਲਾਵਲੁ ਮ: ੧)

੨. ਕੂਕਰ ਸੂਕਰ ਕਹੀਅਹਿ ਕੂੜਿਆਰਾ ।
ਭਉਕ ਮਰਹਿ ਭਉ ਭਉ ਭਉਹਾਰਾ ।
ਮਨ ਤਨ ਝੂਠੇ ਕੂੜ ਕਮਾਵਹਿ ਦੂਰਮਤ ਦਰਗਹਿ ਹਾਰਾ ਹੈ । (ਮਾਰੂ ਮ: ੧)

੩. ਬਚਨ ਕਰੈ ਤੇ ਖਿਸਕ ਜਾਇ ਬੋਲੈ ਸਭ ਕਚਾ ।
ਅੰਦਰਹੁ ਬੋਥਾ ਕੂੜਿਆਰ ਕੂੜੀ ਸਭ ਖਚਾ । (ਵਾਰ ਮਾਰੂ ਮ: ੫)

†੧ ਸਚ ਸਭਨਾ ਹੋਇ ਦਾਰੂ ਪਾਪ ਕਢੈ ਧੋਇ ।
ਨਾਨਕ ਵਖਾਣੈ ਬੇਨਤੀ ਜਿਨ ਸਚ ਪਲੈ ਹੋਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

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*2. Everything is below the Truth,
But truthful life is above it. (Sirī Rāg M. I.)

3. Those who see Truth and speak Truth,
Their bodies and minds become truthful,
Truth is their evidence, Truth is their instruction,
True is the praise of the truthful.
Those who have forgotten Truth, cry in agony and weep while departing. (Sirī Rāg M. III. Ashtapadī)

4. To imbibe Truth in the heart is the real task of life.
Everything else is hypocrisy and its worship leads towards anguish. (Parbhātī M. I.)

Whereas the sociable man avoids falsehood and slander, he also avoids rudeness. His speech does not become harsh. His thoughts are noble and his language is sweet. Only the unsociable individual uses rude language;

**1. The fool does not know the self,
He annoys others with bad words.
(Vār Bihāgṛā M. III.)

2. The disciples speak a nectar-like speech,
They recognise the spirit in all. (Sirī Rāg M. III.)

3. Wherever we go, we should talk gently.....
(Wadhans M. I.)

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*੨. ਸਚਹੁ ਓਰੈ ਸਭ ਕੋ ਉਪਰ ਸਚ ਆਚਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

੩. ਸਚ ਵੇਖਣ ਸਚ ਬੋਲਣਾ ਤਨ ਮਨ ਸਚਾ ਹੋਇ ।
ਸਚੀ ਸਾਖੀ ਉਪਦੇਸੁ ਸਚ ਸਚੇ ਸਚੀ ਸੋਇ ।
ਜਿਨੀ ਸਚ ਵਿਸਾਰਿਆ ਸੇ ਦੁਖੀਏ ਚਲੇ ਰੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੪. ਹਿਰਦੈ ਸਚੁ ਏਹੁ ਕਰਣੀ ਸਾਰ । ਹੋਰ ਸਭ ਪਖੰਡ ਪੂਜ ਖੁਆਰ ।
(ਪ੍ਰਭਾਤੀ ਮਃ ੧)

**੧. ਆਪਣਾ ਆਪ ਨ ਪਛਾਣੈ ਮੂੜਾ ਅਵਰਾ ਆਖ ਦੁਖਾਏ ।
(ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੩)

੨. ਗੁਰਮੁਖ ਅੰਮ੍ਰਿਤ ਬਾਣੀ ਬੋਲਹਿ ਸਭ ਆਤਮਰਾਮੁ ਪਛਾਣੀ ।
(ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੩. ਜਿਥੈ ਜਾਇ ਬਹੀਐ ਭਲਾ ਕਹੀਐ..... (ਵਡਹੰਸ ਮਃ ੧)

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*4. All are pleased with soft words. (Gaurī Thitti M. V.)

5. Hear, O foolish mind !
One who speaks insipid things, comes to grief.
(Srī Rāg M. I.)

The harsh language cuts at the root of love :

**The bond of love is broken off with bad words.

The harsh language creates ill-effect on the mind and body :

†1. With insipid sayings the mind and body become insipid, saith Nanak,
Such a person is called insipid and is notorious as insipid ;
Such a person is thrown before the Lord and spitted in the face.
He is called a fool and gets punishment with shoes.
(Vār Āsā M. I.)

2. Do not talk in insipid language,
The True Lord is within all;
Do not grieve the heart of anyone,
All are invaluable gems.—129
The hearts of all the persons are gems ;
It is not good at all to grieve anyone,

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*੪. ਕੋਮਲ ਬਾਣੀ ਸਭ ਕਉ ਸੰਤੋਖੈ..... (ਗਉੜੀ ਥਿਤੀ ਮਃ ੫)

੫. ਫਿਕਾ ਬੋਲ ਵਿਗੁਚਣਾ ਸੁਣ ਮੂਰਖ ਮਨ ਆਜਾਣ । ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)

**ਟੂਟ ਪਰੀ ਤਿ ਗਈ ਬੁਰਬੋਲ । (ਦਖਣੀ ਓਅੰਕਾਰੁ—ਰਾਮਕਲੀ ਮਃ ੧)

†੧. ਨਾਨਕ ਫਿਕੇ ਬੋਲਿਐ ਤਨ ਮਨ ਫਿਕਾ ਹੋਇ ।
ਫਿਕੋ ਫਿਕੀ ਸਦੀਐ ਫਿਕੇ ਫਿਕੀ ਸੋਇ ।
ਫਿਕਾ ਦਰਗਹਿ ਸੁਟੀਐ ਮੁਹ ਥੁਕਾ ਫਿਕੇ ਪਾਇ ।
ਫਿਕਾ ਮੂਰਖ ਆਖੀਐ ਪਾਣਾ ਲਹੈ ਸਜਾਇ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

੨. ਇਕੁ ਫਿਕਾ ਨਾ ਗਾਲਾਇ ਸਭਨਾ ਮੈ ਸਚਾ ਧਨੀ ।
ਹਿਆਉ ਨ ਕੈਹੀ ਠਾਹਿ ਮਾਣਕ ਸਭ ਅਮੋਲਵੇ ।
ਸਭਨਾ ਮਨ ਮਾਣਕ ਠਾਹਣੁ ਮੂਲ ਮਚਾਂਗਵਾ । ੧੨੯ ।

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*If thou desirest to meet the Lord,
Thou must not grieve the heart of any person.
(Shalok Farīd)

The next requisite of a sociable person is modesty. Pride and vanity cannot mislead him. He is always humble. Vanity is a great vice which takes the individual away from God :

**God does not like ego, cry the Vedas,
Those, who die in ego, have wasted their lives,
They experience births and deaths repeatedly.
(Vār Mārū M. III.)

Only a great warrior in the ethical field can vanquish ego :

†1. Whosever kills the wicked ego from within,
Is a real warrior, saith Nanak. (Vār Srī Rāga M. III.)

2. Is there anyone who cuts at the root of ego
And turns away his mind from its sweetness.
(Gauṛī M. V.)

3. Among all Purushas that Purusha is great
Who hath discarded off ego in the company of the saints. (Sukhmanī)

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*ਜੋ ਤਉ ਪਿਰੀਆ ਦੀ ਸਿਕ ਹਿਆਉ ਨ ਠਾਹੇ ਕਹੀਦਾ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

**ਹਰਿ ਜੀਉ ਅਹੰਕਾਰੁ ਨ ਭਾਵਈ ਵੇਦ ਕੂਕਿ ਸੁਣਾਵਹਿ ।
ਅਹੰਕਾਰਿ ਮੁਏ ਸੇ ਵਿਗਤੀ ਗਏ ਮਰ ਜਨਮਹਿ ਫਿਰਿ ਆਵਹਿ ।
(ਵਾਰ ਮਾਰੂ ਮਃ ੩)

†੧. ਨਾਨਕ ਸੋ ਸੂਰਾ ਵਰਿਆਮ ਜਿਨ ਵਿਚਹੁ ਦੁਸਟ ਅਹੰਕਰਣ ਮਾਰਿਆ ।
(ਵਾਰ ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

੨. ਹੈ ਕੋਈ ਐਸਾ ਹਉਮੈ ਤੋਰੈ । ਇਸ ਮੀਠੀ ਤੇ ਇਹੁ ਮਨ ਹੋਰੈ ।
(ਗਉੜੀ ਮਃ ੫)

੩. ਸਗਲ ਪੁਰਖ ਮਹਿ ਪੁਰਖ ਪ੍ਰਧਾਨ । ਸਾਧੂ ਸੰਗ ਜਾਕਾ ਮਿਟੈ ਅਭਿਮਾਨ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

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The result of vanity, whether in the material or the moral world, is always disappointing :

*1. Whosever goes on a pilgrimage, observes fasts
And gives alms with ego in his mind,
Vain are his efforts, saith Nanak,
Like the bathing of the elephant. (Shalok M. IX.)

2. Whoever feel egoistic about their position, wealth and youth,
Go empty-handed from the world
Like mounds which cannot retain rain water.
(Shalok Farid)

3. Whoever think high of themselves and low of others,
I saw them going to hell because of their minds, words and deeds. (Mārū Kabīr)

4. Anybody, who is full of vanity,
Mingles with dust in no time. (Gaund M. V.)

The sociable person remains modest. Being great morally and spiritually, he still thinks that he is nothing before others :

**1. Kabir says : I am the worst of all,
Everybody is good except me ;
Whoeve thinks in this vein,
He is my friend. (Shalok Kabīr)

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*੧. ਤੀਰਥ ਬ੍ਰਤ ਅਰੁ ਦਾਨੁ ਕਰ ਮਨ ਮਹਿ ਧਰੈ ਗੁਮਾਨ ।
ਨਾਨਕ ਨਿਹਫਲ ਜਾਤ ਤਿਹ ਜਿਉ ਕੁੰਚਰ ਇਸਨਾਨ । (ਸ਼ਲੋਕ ਮਃ ੯)

੨. ਗਰਬ ਜਿਨਾ ਵਡਿਆਈਆ ਧਨ ਜੋਬਨ ਆਗਾਹ ।
ਖਾਲੀ ਚਲੇ ਧਣੀ ਜਿਉ ਟਿਬੇ ਜਿਉ ਮੀਹਾਹ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੩. ਆਪਸ ਕਉ ਦੀਰਘ ਕਰ ਜਾਨੈ ਅਉਰਨ ਕਉ ਲਘੁ ਮਾਤ ।
ਮਨਸਾ ਬਾਚਾ ਕਰਮਨਾ ਮੈ ਦੇਖੇ ਦੋਜਕ ਜਾਤ । (ਮਾਰੂ ਕਬੀਰ)

੪. ਜੋ ਕੋ ਬਹੁਤ ਕਰੈ ਅਹੰਕਾਰ । ਓਹ ਖਿਨ ਮਹਿ ਰੁਲਤਾ ਖਾਕੂ ਨਾਲ ।
(ਗੌਂਡ ਮਃ ੫)

**੧. ਕਬੀਰ ਸਭ ਤੇ ਹਮ ਬੁਰੇ ਹਮ ਤਜ ਭਲੋ ਸਭ ਕੋਇ ।
ਜਿਨ ਐਸਾ ਕਰ ਬੂਝਿਆ ਮੀਤ ਹਮਾਰਾ ਸੋਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)

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*2. Modesty is my sceptre. (Soraṭhi M. V.)
Those who are humble, are in fact, great :

**1. Whoever shows humility to others
Is really superior to others. (Sukhmanī)

2. If weighed in a balance,
The humble is weighty. (Vār Āsā M. I.)

The next requisite for a sociable person is the love for justice. It is a cardinal virtue which must be cultivated. Justice is a godly attribute and in order to be one with God, this virtue must be practised :

†1. Justice is not done with mere words,
Whoever takes poison dies instantly.
See, O brother ! the true justice of the Lord,
Everybody reaps the fruits of his actions.
(Vār Gauṛī M. VI.)

2. Listen, O saints ! Nanak speaks truth :
That God acts with true justice. (Bihāgṛā M. V.)

Love of justice and avarice stand poles apart. Where justice comes in, avarice has to go. Avarice is a great vice which becomes a great obstacle in the path of development of an earnest and sociable person :

††1. Greed destroys the people,
As alga pollutes the water. (Vār Sattā te Balwaṇḍ)

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*੨. ਗਰੀਬੀ ਗਦਾ ਹਮਾਰੀ..... (ਸੋਰਠਿ ਮਃ ੫)

**੧. ਆਪਸ ਕਉ ਜੋ ਜਾਨੈ ਨੀਚਾ । ਸੋਊ ਗਨੀਐ ਸਭ ਤੇ ਊਚਾ ।
(ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

੨. ਧਰ ਤਾਰਾਜੂ ਤੋਲੀਐ ਨਿਵੈ ਸੁ ਗਉਰਾ ਹੋਇ । (ਵਾਰ ਆਸਾ ਮਃ ੧)

†੧. ਗਲਾ ਉਪਰਿ ਤਪਾਵਸੁ ਨ ਹੋਈ ਵਿਸੁ ਖਾਧੀ ਤਤਕਾਲ ਮਰਿ ਜਾਏ ।
ਭਾਈ ਵੇਖਹੁ ਨਿਆਉ ਸਚੁ ਕਰਤੇ ਕਾ ਜੇਹਾ ਕੋਈ ਕਰੇ ਤੇਹਾ ਕੋਈ ਪਾਏ ।
(ਵਾਰ ਗਉੜੀ ਮਃ ੪)

੨. ਸਚ ਕਹੈ ਨਾਨਕ ਸੁਣਹੁ ਸੰਤਹੁ ਹਰਿ ਵਰਤੈ ਧਰਮ ਨਿਆਇ ।
(ਬਿਹਾਗੜਾ ਮਃ ੫)

††੧. ਲਬ ਵਿਣਾਹੇ ਮਾਣਸਾਂ ਜਿਉ ਪਾਣੀ ਬੂਰ । (ਵਾਰ ਰਾਮਕਲੀ ਸਤਾ ਬਲਵੰਡ)

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*2. The wave of greed is like the madness of the dog,
This madness has vitiated all. (Nat M. V.)

3. What is that love which is based on greed,
When there is greed, the love is false.
How long one can remain in a hut,
Which falls down with rainwater. (Shalok Farīd)

The avaricious person is like a dog who wanders in all directions after money. He does not dicriminate between good and bad actions. He can never be trusted :

**1. He goes in all the ten directions like a mad dog,
The avaricious person cannot discriminate between good and bad food. (Srī Rāga M. V.)

2. Do not trust the greedy person as far as possible;
In the end he deceives at a point where one is helpless.
(Shalok Varā te Vadhīk M. III.)

3. Greedy persons are worshippers of mammon,
They are like dogs full of dirt of wrong advice;
They do everything with selfish motives
And are not to be trusted. (Kaliān M. IV.)

Avarice leads to many other vices such as theft, gambling, murder etc. :—

†1. God knows that they walk during the night with hanging devices,

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੨. ਲੋਭ ਲਹਿਰ ਸਭ ਸੁਆਨ ਹਲਕ ਹੈ ਹਲਕਿਓ ਸਭਹਿ ਬਿਗਾਰੇ ।(ਨਟ ਮਃ ੪)

੩. ਜਾ ਲਬ ਤਾ ਨੇਹੁ ਕਿਆ ਲਬ ਤਾ ਕੂੜਾ ਨੇਹੁ ।
ਕਿਚਰੁ ਝਤਿ ਲਘਾਈਐ ਛਪਰਿ ਤੁਟੈ ਮੇਹੁ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

**੧. ਜਿਓ ਕੂਕਰ ਹਰਕਾਇਆ ਧਾਵੈ ਦਹਿਦਿਸ ਜਾਇ ।
ਲੋਭੀ ਜੰਤੁ ਨ ਜਾਣਈ ਭਖੁ ਅਭਖੁ ਸਭ ਖਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)

੨. ਲੋਭੀ ਕਾ ਵੇਸਾਹੁ ਨ ਕੀਜੈ ਜੋਕਾ ਪਾਰ ਵਸਾਇ ।
ਅੰਤਕਾਲ ਤਿਥੈ ਹੁਹੈ ਜਿਥੈ ਹਥ ਨ ਪਾਇ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੩)

੩. ਸਾਕਤ ਸੁਆਨ ਕਹੀਅਹਿ ਬਹੁ ਲੋਭੀ ਬਹੁ ਦੁਰਮਤਿ ਮੈਲ ਭਰੀਜੈ ।
ਆਪਨ ਸੁਆਇ ਕਰਹਿ ਬਹੁ ਬਾਤਾਂ ਤਿਨਾ ਕਾ ਵਿਸ਼ਾਹੁ ਕਿਆ ਕੀਜੈ ।
(ਕਲਿਆਨ ਮਃ ੪)

†੧. ਲੈ ਛਾਹੈ ਰਾਤੀ ਤੁਰਹਿ ਪ੍ਰਭੁ ਜਾਣੈ ਪ੍ਰਾਣੀ ।

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*They break into the houses at difficult points in order to enjoy the sweet fruit,
The god of death will crush them like sesame seeds.
(Vār Gaurī M. IV.)

2. God is not pleased with His praises by a thief.
If the thief commits vice, it has no effect on Him.
Nobody stands surety for a thief,
None of the acts of a thief is considered as good.
(Dhanāsrī M. I.)

3. The thief, the immoral person and the gambler
Are crushed in a crusher. (Vār Malār M. I.)

4. The dacoit breaks open the houses of other people,
He commits the crime in order to satisfy the belly,
He masters that black science which gets him a bad name in the other world,
He is violent and not merciful;
He did never go in the company of the saints, says Parmanand,
And never listened to and practised the sayings of holy scriptures. (Sārang Parmānand)

Love of justice will make the individual realize that one should not look towards the things belonging to others,

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*ਸੰਨੀ ਦੇਹ ਵਿਖੰਮ ਥਾਇ ਮਿਠਾ ਮਦ ਮਾਣੀ ।
ਅਜਰਾਈਲ ਫਰੇਸਤਾ ਤਿਲ ਪੀੜੇ ਘਾਣੀ । (ਵਾਰ ਗਉੜੀ ਮਃ ੪)

੨. ਚੋਰ ਸਲਾਹੈ ਚੀਤ ਨ ਭੀਜੈ । ਜੇ ਬਦੀ ਕਰੈ ਤਾ ਤਸੂ ਨ ਛੀਜੈ ।
ਚੋਰ ਕੀ ਹਾਮਾ ਭਰੈ ਨ ਕੋਇ । ਚੋਰ ਕੀਆ ਚੰਗਾ ਕਿਉ ਹੋਇ ।
(ਧਨਾਸਰੀ ਮਹਲਾ ੧)

੩. ਚੋਰ ਜਾਰ ਜੁਆਰ ਪੀੜੇ ਘਾਣੀਐ । (ਵਾਰ ਮਲਾਰ ਮਃ ੧)

੪. ਬਾਟਮਾਰ ਘਰ ਮੂਸ ਬਿਰਾਨੈ ਪੇਟੁ ਭਰੈ ਅਪਰਾਧੀ ।
ਜਿਹ ਪਰਲੋਕ ਜਾਇ ਅਪਕੀਰਤਿ ਸੋਈ ਅਬਿਦਿਆ ਸਾਧੀ ।
ਹਿੰਸਾ ਤਉ ਮਨ ਤੇ ਨਹੀ ਛੂਟੀ ਜੀਅ ਦਇਆ ਨਹੀ ਪਾਲੀ ।
ਪਰਮਾਨੰਦ ਸਾਧੁ ਸੰਗਤਿ ਮਿਲ ਕਥਾ ਪੁਨੀਤ ਨ ਚਾਲੀ ।
(ਸਾਰੰਗ ਪਰਮਾਨੰਦ)

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may be the wealth of another man or the wife of another person :

*1. The property of others, saith Nanak,
Is swine for Muslims and cow for Hindus.
The *Guru* or *Pīr* stands surety only
If the devotee does not touch it. (Vār Mājh M. I.)

2. He cannot discard off greed for another's wealth,
another's body, another's wife,
He cannot cast off slandery of others ;
He is always in transmigration,
The chain of births and deaths never ends.
(Rāmkalī Kabīr)

3. Whosoever hath discarded the love for another's
money and wife,
The Great Harī lives near him. (Bhairo Nāmdev)

4. He committs adultery with another's wife and talks
ill of saints.
He does not listen for a while the praises of the Lord,
He usurps another's money for the sake of his belly,
The fire of desires is not extinguished.
(Gaurī Thhittī M. V.)

If an indiviuual is the custodian of the property of

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*੧. ਹਕ ਪਰਾਇਆ ਨਾਨਕਾ ਉਸ ਸੂਅਰ ਉਸ ਗਾਇ ।
ਗੁਰ ਪੀਰ ਹਾਮਾ ਤਾ ਭਰੇ ਜਾ ਮੁਰਦਾਰ ਨ ਖਾਇ । (ਵਾਰ ਮਾਝ ਮਹਲਾ ੧)

੨. ਪਰਧਨ ਪਰਤਨ ਪਰਤੀ ਨਿੰਦਾ ਪਰ ਅਪਬਾਦ ਨ ਛੂਟੈ ।
ਆਵਾਗਵਨ ਹੋਤ ਹੈ ਫੁਨ ਫੁਨ ਇਹ ਪਰਸੰਗ ਨ ਚੂਟੈ । (ਰਾਮਕਲੀ ਕਬੀਰ)

੩. ਪਰਧਨ ਪਰਦਾਰਾ ਪਰਹਰੀ । ਤਾਂਕੈ ਨਿਕਟਿ ਬਸੈ ਨਰਹਰੀ ।
(ਭੈਰਉ ਨਾਮਦੇਵ)

੪. ਪਰਤ੍ਰਿਅ ਰਮਹਿ ਬਕਹਿ ਸਾਧੂ ਨਿੰਦ । ਕਰਨ ਨ ਸੁਨਹੀ ਹਰਿਜਸ ਬਿੰਦ ।
ਹਿਰਹਿ ਪਰਦਰਬ ਉਦਰ ਕੈ ਤਾਂਈ ।
ਅਗਨਿ ਨ ਨਿਵਰੈ ਤ੍ਰਿਸਨਾ ਨ ਬੁਝਾਈ । (ਗਉੜੀ ਥਿਤੀ ਮਃ ੫)

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another person, he should return it on demand, if he has love of justice :

*Why should one keep with him the property of others,
of which he is the custodian,
The comfort lies in giving back the same.
(Vār Sārang M. III.)

The next requisite of a sociable person is the kindness to the living beings :

**1. Whoever is kind to other beings,
The Lord receives him with kindness. (Gauṛī M. V.)

2. His mind is content and full of mercy for all.
(Gauṛī Thhittī M. V.)

3. Whosoever loves the Lord—
He is without ego
And forgets the violence towards other beings.
(Sārang M. I.)

Guru Nanak condemned the Brahmanic aversion towards taking meat on the ground that their ethical conduct in every-day life was at its lowest and they advocated kindness to animals without being kind to their fellow-beings :

†The fool quarrels over meat,
Being without knowledge and concentration.
Which is meat, which is spinach and which a sinful act ?

... ...

---

*ਪਰਾਈ ਅਮਾਨ ਕਿਉ ਰਖੀਐ ਦਿਤੀ ਹੀ ਸੁਖ ਹੋਇ ।
(ਵਾਰ ਸਾਰੰਗ ਮਃ ੩)

**੧. ਦੁਖ ਨ ਦੇਈ ਕਿਸੈ ਜੀਅ ਪਤ ਸਿਉ ਘਰ ਜਾਵਉ । (ਗਉੜੀ ਮਃ ੫)

੨. ਮਨ ਸੰਤੋਖ ਸਰਬ ਜੀਅ ਦਇਆ । (ਗਉੜੀ ਥਿਤੀ ਮਃ ੫)

੩. ਜਿਸ ਮਨ ਮਾਨੈ ਅਭਿਮਾਨ ਨ ਤਾਕਉ ਹਿੰਸਾ ਲੋਕ ਵਿਸਾਰੇ ।
(ਸਾਰੰਗ ਮਃ ੧)

†ਮਾਸ ਮਾਸ ਕਰ ਮੂਰਖ ਝਗੜੈ ਗਿਆਨ ਧਿਆਨ ਨਹੀ ਜਾਣੈ ।
ਕਉਣ ਮਾਸ ਕਉਣ ਸਾਗ ਕਹਾਵੈ ਕਿਸ ਮਹਿ ਪਾਪ ਸਮਾਣੈ ।
....

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*All the beings are created out of meat,
The soul lives within it.
Those who follow the blind preceptor,
Do not take the eatables and eat the uneatables.
(Vār Malār M. I.)

In fact, through the above verses, Guru did not fall into a controversy of eating or not eating meat. He laid emphasis on the discrimination between good and bad, between right and wrong.

Adi Granth lays emphasis on mercy, which is regarded as the mother of *Dharma*.[1] There is a sister quality of mercy, which is known as Tolerance, which a sociable person cultivates. *Adi Granth* attaches a great significance to this quality :

**1. Where there is knowledge, there is piety,
Where there is falsehood, there is sin,
Where there is greed, there is death,
Where there is Tolerance, there is God Himself.
(Shalok Kabīr)

2. Those who beat you with fists, do not pay them in the same coin,
But go to their house and kiss their feet.
(Shalok Farīd)

3. Those who practise Tolerance,
For them Tolerance is their fast, good conduct and contentment,

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*ਜੀਅ ਜੰਤੁ ਸਭ ਮਾਸਹੁ ਹੋਏ ਜੀਇ ਲਇਆ ਵਾਸੇਰਾ ।
ਅਭਖ ਭਖਹਿ ਭਖ ਤਜ ਛੋਡਹਿ ਅੰਧ ਗੁਰੂ ਜਿਨ ਕੇਰਾ ।
(ਵਾਰ ਮਲਾਰ ਮਹਲਾ ੧)

1. ਧਉਲ ਧਰਮ ਦਇਆ ਕਾ ਪੂਤ..... (ਜਪੁਜੀ)

**੧. ਜਹਾ ਗਿਆਨ ਤਹਿ ਧਰਮ ਹੈ ਜਹਾ ਝੂਠ ਤਹਿ ਪਾਪ ।
ਜਹਾ ਲੋਭ ਤਹਿ ਕਾਲ ਹੈ ਜਹਾ ਖਿਮਾ ਤਹਿ ਆਪ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੨. ਫ਼ਰੀਦਾ ਜੋ ਤੈ ਮਾਰਨ ਮੁਕੀਆ ਤਿਨਾ ਨ ਮਾਰੇ ਘੁੰਮ ।
ਆਪਨੜੈ ਘਰ ਜਾਈਐ ਪੈਰ ਤਿਨਾ ਦੇ ਚੁੰਮ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

੩. ਖਿਮਾ ਗਹੀ ਬ੍ਰਤ ਸੀਲ ਸੰਤੋਖੰ ।

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*They do not suffer from either disease or the fear of death. (Gaurī M. I.)

The second type of ethics is the State-ethics. In Personal Ethics mention has been made of personal service. One must serve the poor, sick and defective, (disabled) people by physical or pecuniary sacrifice.[1] But there are certain duties which the State must also observe. If the kings pass their lives in pleasure and entertainment without caring for the welfare of the people, there must be revolutions :

**The kings have lost reason and are absorbed in dance and drama.

Therefore Bābar hath come as a deathblow
And the prince does not get a morsel of food.
(Āsā M. I.)

It is the duty of the State to take care of the poor and destitute. They should be provided with food, clothing and shelter. If the poor are suppressed with force, the curse of the Lord will fall on the oppressors :

***Those who torment the poor
Are in turn tormented by the Lord. (Gaurī M. V.)

The king or the head of the State should do justice :

†The kings must avow to do justice. (Vār Sārang M. I.)

By his high ethical conduct, the head of the State

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*ਰੋਗ ਨ ਬਿਆਪੈ ਨਾ ਜਮ ਦੋਖੰ । (ਗਉੜੀ ਮਃ ੧)

੧. ਘਾਲਿ ਖਾਇ ਕਿਛੁ ਹਥ_ ਦੇਇ····· (ਵਾਰ ਸਾਰੰਗ ਮਃ ੧)

**ਸਾਹਾਂ ਸੁਰਤ ਗਵਾਈਆ ਰੰਗ ਤਮਾਸੇ ਚਾਇ ।
ਬਾਬਰਵਾਣੀ ਫਿਰਿ ਜਸੀ ਕੁਇਰ ਨ ਰੋਟੀ ਖਾਇ । (ਆਸਾ ਮਃ ੧)

***ਗਰੀਬਾ ਉਪਰ ਜੋ ਖਿੰਜਹਿ ਦਾਹੜੀ । ਪਾਰਬ੍ਰਹਮ ਸਾ ਅਗਨ ਮਹਿ ਸਾੜੀ ।
(ਗਉੜੀ ਮਃ ੫)

†ਰਾਜੇ ਚੁਲੀ ਨ ਵ ਕੀ····· (ਵਾਰ ਸਾਰੰਗ ਮਃ ੧)

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should win the respect of the masses. If the people have no respect for their ruler, the ruler cannot rule :

*1. What is the kingship without salutations. (Āsā M. I.)

2. There can be no rule without authority. (Bhairo M. V.)

The head of the State should deserve the position he is holding :

**1. The king who deserves the throne sits on it.
(Vār Mārū M. III.)

2. Whoever deserves the throne sits on it.
(Mārū Solhe M. I.)

If the ruler follows the democratic principles, his rule is lasting :

***The ruler who submits before the democratic ideals,
His rule is lasting. (Mārū M. I.)

The ruler should try for peace and welfare of the people. *Adi Granth* condemns those rulers who believe in war :

†We cannot call them kings who fight among themselves
And undergo births and deaths.
(Vār Vadhans M. IV.—Shalok M. III.)

The ruler depends for his revenues on his subjects :

††The king asks for the revenue and the subjects obey,
This is their relation. (Vār Mājh M. I.)

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*੧. ਕਿਆ ਸੁਲਤਾਨ ਸਲਾਮ ਵਿਹੂਣਾ । (ਆਸਾ ਮਃ ੧)

੨. ਬਿਨ ਅਮਰੈ ਕੈਸੇ ਰਾਜ ਮੰ-ਡਿਤ..... (ਭੈਰਉ ਮਃ ੫)

**੧. ਤਖਤੈ ਰਾਜਾ ਸੋ ਬਹੈ ਜਿ ਤਖਤੈ ਲਾਇਕ ਹੋਈ । (ਵਾਰ ਮਾਰੂ ਮਃ ੩)

੨. ਤਖਤ ਬਹੈ ਤਖਤੈ ਕੀ ਲਾਇਕ..... (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੧)

***ਰਾਜਾ ਤਖਤ ਟਿਕੈ ਗੁਣੀ ਭੈ ਪੰਚਾਇਣ ਰਤ । (ਮਾਰੂ ਮਹਲਾ ੧)

†ਰਾਜੇ ਓਇ ਨ ਆਖੀਅਹਿ ਭਿੜਿ ਮਰਹਿ ਫਿਰਿ ਜੂਨੀ ਪਾਹਿ ।
(ਵਾਰ ਵਡਹੰਸ ਮਃ ੪—ਸ਼ਲੋਕ ਮਃ ੩)

††ਰਾਜਾ ਮੰਗੈ ਦਿਤੈ ਰੰਞ ਪਾਇ । (ਵਾਰ ਮਾਝ ਮਃ ੧)

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The ruler should not always think of the ways and means of increasing his wealth. An ordinary ruler is always dissatisfied with what he owns. He wants more and this becomes the basis of the whole trouble :

*The king is not satisfied with the dominions.
(Vār Mājh M. I.)

Adi Granth lays stress on the rule of the ruler, who is modest and just :

**It ought to be rule of humility. (Srī Rāg M. V.)

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*ਰਾਜਾ ਰਾਜ ਨ ਤ੍ਰਿਪਤਿਆ..... (ਵਾਰ ਮਾਝ ਮ: ੧)

**ਇਹੁ ਹੋਆ ਹਲੇਮੀ ਰਾਜੁ ਜੀਉ । (ਸਿਰੀ ਰਾਗੁ ਮ: ੫)

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CHAPTER IX

THE RELIGION AS ENUNCIATED IN ADI GRANTH

The conception of God in ***Adi Granth*** *—Attributes of God mentioned in* ***Mūl Mantra*** *—The unity of God—The Name of God—God as Creator—The theory of Creation and Māyā—The Soul—The body—The Mind and Intellect—The Microcosmic Theory—The necessity of a True Guru—The significance of Name—The doctrines of* ***Karma,*** *Grace and Transmigration—Devotion,* ***Nirvāna,*** ***Satsang,*** *Spiritual Stages.*

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CHAPTER IX

THE RELIGION AS ENUNCIATED IN ADI GRANTH

It has been seen in the last chapter that morality and knowledge are inter-connected. In nearly all the systems of Indian thought, they are considered as inseparable aspects of perfection.

There are two groups of the systems of Indian philosophy—heterodox and orthodox. The Chārvāka, the Jaina and the Buddhist are regarded as heterodox, while the Saṁkhya, the Yoga, the Nyāya, the Vaiśeṣika, the Pūrva Mimansa and Vedanta are regarded as orthodox.

The *Chārvāka* accepts perception only as the valid means of knowledge, therefore he rejects the idea of God. The Buddhist does not concern himself with the problem of God. The Jaina denies the existence of God. The *Chārvāka* has no moral code, but the Buddhist and the Jaina have certain definite laws of moral conduct. The followers of this ethical code are said to save themselves from birth and transmigration.

The Saṁkhya system is atheistic like Jainism, but Yoga system of Patanjali is theistic. God of Yoga system is a singular type of Purusha, who has no desire. "He saves people immersed in *Saṁsāra* by imparting knowledge and virtue to them out of his Grace."[1]

In Nyāya system, God is a particular type of soul which is far from vice and wrong knowledge. There is no open reference to God in Vaiśeṣika system. The Pūrva Mimansa holds that the Universe does not require any Creator.

1. Cultural Haritage of India—Vol III. II edition-page 536.

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Moreover *dharma* and *adhrama* are related to the performer and thus God cannot know them.

Vedanta interprets Upanishads. There are different interpretations of *Vedānta Sūtra* of Badarāyaṇa. These interpretations have given rise to different schools *i.e. Advaitism* of Sankara, *Viśiṣtadvaitism* of Rāmānuja and *Dvaitism* of Mādhva.

All the Vedanta schools have faith in the existence of God. God is Omnipotent and Omniscient. According to Sankara, he can be viewed from two standpoints *i.e.* empirical and transcendental. From the former point of view, he is called *Saguṇa* and from the latter *Nirguṇa*. These two aspects of God have been accepted in *Adi Granth*.[1]

According to Rāmānuja, the only existent reality is God. The conscious and unconcious world and the indivldual souls live within Him. The Gurus have accepted this view about God *in toto*. They hold that the only reality is God :—

*1. Whatever we see is Brahman,
Whatever we hear is Brahman,
He is described as *One*. (Bilāwal Mahla 5)

2. When the differences end,
Thou art seen everywhere. (Shalok Kabīr)

3. All the substances are within Him. (Sukhmanī)

All the substances are created by Him and He lives within His own Creation :

**This world is the residence of the True Lord,
And He lives within it. (Vār Āsā—Shalok Mahla 2)

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1. ਨਿਰਗੁਨੁ ਆਪਿ ਸਰਗੁਨੁ ਭੀ ਓਹੀ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

*੧. ਬ੍ਰਹਮੁ ਦੀਸੈ ਬ੍ਰਹਮੁ ਸੁਣੀਐ ਏਕੁ ਏਕੁ ਵਖਾਣੀਐ । (ਬਿਲਾਵਲੁ ਮਹਲਾ ੫)

੨. ਸਭ ਆਪਾ ਪਰ ਕਾ ਮਿਟਿ ਗਇਆ ਜਤ ਦੇਖਉ ਤਤ ਤੂ । (ਸ਼ਲੋਕ ਕਬੀਰ)

੩. ਸਗਲ ਸਮਿਗ੍ਰੀ ਏਕਸੁ ਘਟ ਮਾਹਿ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)

**ਇਹੁ ਜਗੁ ਸਚੈ ਕੀ ਹੈ ਕੋਠੜੀ ਸਚੇ ਕਾ ਵਿਚਿ ਵਾਸੁ ।
(ਵਾਰ ਆਸਾ—ਸ਼ਲੋਕ ਮਃ ੨)

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Mādhva holds that God, Jīva and the world are eternally distinct.[1] This view is not in consonance with the view of *Adi Granth*, which holds that Jīva and the world are the creation of God.

*Saith Nanak : Unity becomes Plurality,
And Plurality ultimately becomes Unity.
(Mājh Mahla 5)

Thus we find that *Adi Granth* accepts the Vedantic view about God.

According to *Mūl Mantra* :

**God is One. His Name is Truth. He is the Creator. He is devoid of fear and enmity.
He is deathless and birthless. He is self-existent. He can be realised by the Grace of the Guru.

The attributes given in *Mūl Mantra* need further elucidation. Oneness or Unity of God has been established. The Trinity *i.e.* Vishnū, Shiva and Brahmā all bow in obeissance to Him. These three gods are under the influence of Māyā, therefore they are far removed from God.[2] They are, moreover, not immortal like God. They are prone to death. On this basis, the Gurus rejected the worship of these gods and other gods and goddesses.[3] These three gods are just the servants of God, who has delegated certain powers to them. Brahmā has been given the power of Creation, Vishnū the power of preserving and Shiva, the power of destroying. In fact, all these powers are His powers.

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1. Swami Dayānand follows this doctrine.

*ਇਕਸ ਤੇ ਹੋਇਓ ਅਨੰਤਾ ਨਾਨਕ ਏਕਸ ਮਾਹਿ ਸਮਾਏ ਜੀਓ ।
(ਮਾਝ ਮ: ੫)

**੧ਓ ਸਤਿਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰਪ੍ਰਸਾਦਿ ।

2. ਸਰਪਨੀ ਤੇ ਊਪਰਿ ਨਹੀ ਬਲੀਆ । ਜਿਨਿ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹਾਦੇਉ ਛਲੀਆ । (ਆਸਾ ਕਬੀਰ)

3. ਓਹੁ ਵੇਖੈ ਓਨਾ ਨਦਰਿ ਨ ਆਵੈ ਬਹੁਤਾ ਏਹੁ ਵਿਡਾਣੁ । (ਜਪੁਜੀ)

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As a creator, He is called *Kartā, Kartār, Sirandā, Khāliq, Sirjanhār, Karn Kāran, Prāndātā, Prānpatī, Swāranhār*; as a preserver *Gopāl, Gobind, Pritpālak* and as a destroyer *Sadanhār, Haranhār.*

In its monotheism, the Sikh Faith resembles Islām and and that is the reason why some historians and writers have asserted that Sikhism is the product of the impact of Islām on Hinduism. But a deeper study exhibits the differences in the conception of Godhead. God of Islām is personal, but the Saint-poets sing of an impersonal God. The Muslims believe that Muhammad is His Prophet, but this Prophethood of God has been rejected by the Saints.*

God is One and without an equal or a lieutenant. Zoroastrian theology divides God into two parts *viz. Ahura Mazdāh* and *Ahriman.* Christ proclaims himself as the son of God. But these views are not acceptable in *Adi Granth.***

God is the parent or father of all. *Adi Granth* recognises the fatherhood of God like Islām.†

Thus *Adi Granth* establishes the Unity of God, who is perfect and a treasure-house of qualities (*Pūran, Sāmpūran, Gun Tās, Gunī Gahīr, Gunī Nidhān, Bemohtāj*), who is faultless and flawless (*Abhul, Adol, Achhal, Abhang, Achhed, Avgat, Amolak*), who is light (*Prakāsh, Jot*), who is good and holy (*Pavittar, Punīt, Pāvan, Pāk*), who is beautiful (*Sundar, Suhān, Gauhar, Lāl, Gulāl, Ratnāgar*), who is almighty (*Sarab Shaktīmān, Samrathh, Asur Sanghār, Sabal Malan, Balah Chhallan, Akal Kalā, Bhuj Bal, Chaturbhuj*), who is Omnipresent (*Ape Ap,*

*1. ਏਕੋ ਸਿਮਰਹੁ ਨਾਨਕਾ ਜਲ ਥਲ ਰਹਿਆ ਸਮਾਇ ।
ਅਵਰ ਦੂਜਾ ਕਿਉ ਸੇਵੀਐ ਜੰਮੈ ਤੇ ਮਰ ਜਾਇ । (ਗੂਜਰੀ ਕੀ ਵਾਰ ਮਃ ੩)

**1. ਏਕੈ ਤੇ ਹਰਿ ਏਕੈ ਜਾਨ । ਏਕੈ ਰੇ ਗੁਰਮੁਖਿ ਜਾਨ । (ਵੇਵਰੰਧਾਰੀ ਮਃ ੫)
2. ਤੁਧੁ ਬਿਨੁ ਦੂਜਾ ਅਵਰੁ ਨ ਕੋਇ । (ਆਸਾ ਮਹਲਾ ੪)

†1. ਤੂੰ ਸਾਂਝਾ ਸਾਹਿਬ ਬਾਪ ਹਮਾਰਾ । ਨਉ ਨਿਧ ਤੇਰੈ ਅਖੁਟ ਭੰਡਾਰਾ । (ਮਾਝ ਮਃ ੫)
2. ਏਕ ਪਿਤਾ ਏਕਸ ਕੇ ਹਮ ਬਾਰਿਕ । (ਸੋਰਠਿ ਮਃ ੫)

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Hadrā Hadūr, Sarab Biāpī, Sarab Niwāsī, Sarbatar Ramṇam, Bharpūr, who is Omniscient (*Jāṇoī, Giān, Chit, Dānā Bīnā*), who is the primal cause and the essence (*Mūl, Tat*), who is beyond our cognizance (*Asujh, Nirbujh, Gupt, Agādh, Agāh, Agam, Akah, Beshumār, Apār, Amit, Bisiār, Apar Apār, Bekīmat, Adrishta, Atol, Akaram, Akrai, Varnā—Chihnā Bāhrā*) and above all, who is Truth,[1] all—pervasive and everlasting (*Sach, Sachidānand, Sarbaṁ Sāchā*).

His Name is Truth. He must be called *Sat* or Truth,[2] because He is always Truth. All other names except *Satnām* are *Kirtam* (composed) names.[3] There are several *Kirtam* names used in *Adi Granth*, because they were more clearly understood by the people of different sects. The Vaishnavas used the following names: *Bhagvān, Bishan, Gobind, Gopāl, Gosāīn, Harī, Nārāyaṇ, Murārī, Madho, Raghurāī, Rām, Krishan, Vasudeva, Pārbrahm, Prabhu, Banwārī, Banwālī, Bāwaṇ Rūp, Brāh, Gajpatī, Narsingh, Kūram, Machh, Kachh, Chatur bhuj, Kamlā-kant, Lakshmībar, Chakradhar.* The Shaivas called God by the name of *Shiva, Ishwara, Rudra, Gorakh.* The Muslims named Him as *Rabb, Allah, Rāzaq, Khudā.* The name to which the Sikhs attach special significance is *Wāhigurū*, which has been used in their verses by the Bards. In the verses of the Gurus, this Name does not occcur in full. It is split into two parts *i.e. Wāhu*[4] and *Gurū.*

God is the Creator or *Kartā.* He is a *Purusha*, who creates the whole Universe.[5] There is none other separate eternal entity except God. He is the Creator and thus the

1. ਆਦਿ ਸਚੁ । ਜੁਗਾਦਿ ਸਚੁ । ਹੈਭੀ ਸਚੁ । ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ । (ਜਪੁਜੀ)
2. ਸਸਾ ਸਤਿ ਸਤਿ ਸਤਿ ਸੋਊ । ਸਤਿ ਪੁਰਖੁ ਤੇ ਭਿੰਨ ਨ ਕੋਊ । (ਬਾਵਨ ਅਖਰੀ ਮਃ ੫)
ਨਾਨਕ ਸਤਿ ਸਤਿ ਪ੍ਰਭੁ ਸੋਇ । (ਗਉੜੀ ਸੁਖਮਨੀ)
3. ਕਿਰਤ੍ਰਮ ਨਾਮ ਕਥੇ ਤੇਰੇ ਜਿਹਬਾ । ਸਤਿਨਾਮ ਤੇਰਾ ਪਰਾ ਪੂਰਬਲਾ । (ਮਾਰੂ ਮਃ ੫)
4. ਵਾਹੁ ਵਾਹੁ ਕਰਤਿਆ ਮਨ ਨਿਰਮਲ ਹੋਵੈ ਹਉਮੈ ਵਿਚਹੁ ਜਾਇ । (ਗੂਜਰੀ ਕੀ ਵਾਰ ਮਃ ੩)
5. ਓਅੰਕਾਰਿ ਸਭ ਸ੍ਰਿਸ੍ਟਿ ਉਪਾਈ । ਸਭ ਖੇਲ ਤੁਮਾਸਾ ਤੇਰੀ ਵਡਿਆਈ । (ਮਾਰੂ ਮਃ ੩)

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Master of the Universe (*Sāhib, Mālik*). He created the world out of chaos[1] by a single utterance or word[2]. This conception of creation is the same as Islāmic conception. Muslims believe that God said, "*Kun*" and the world came into existence. But the Cosmology of *Adi Granth* is quite different from that of Islām.

The *Chārvākas* hold that the world is a spontaneous growth of material elements without any intervention of any outer agency. According to Jainas, the combination of four primary ingredients, time, space, soul and matter, is responsible for the creation. Buddha was against any metaphysical speculation. The Saṁkhya system believes in two types of eternal ultimate realities *i.e. Prakriti* and *Purusha*. The Yoga school says that the relationship of *Prakriti* with *Purusha* is brought about by the agency of *Avidyā* and God.[3] According to Nyāya-Vaiśeṣika school, the creation of the world has been brought about by God out of eternal atoms.[3] The Pūrva Mīmānsā also holds that the atoms working under the law of Karma form the world. According to Sankara, the world has been created by God through his power of *Māyā*.[3] Rāmānuja holds that God creates the world out of the matter and souls lying dormant within Him. Mādhva says that the world is created by God out of *Prakriti* 'in which heterogeneous principles are located in a subtle form.'[4]

But according to *Adi Granth*, God is the only eternal entity, which has created *Purushas* and *Prakriti*.[5] He is the creator of three guṇas (qualities) *i.e.* Rajas, Tamas and

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1. ਧੰਧੁੜਾਰਿ ਨਿਰਾਲਮੁ ਬੈਠਾ ਨਾ ਤੁਦਿ ਧੰਧੁ ਪਸਾਰਾ ਹੋ । (ਮਾਰੂ ਮਃ ੧)
2. ਕੀਤਾ ਪਸਾਉ ਏਕੋ ਕਵਾਉ । ਤਿਸੁ ਤੇ ਹੋਏ ਲਖ ਦਰੀਆਉ । (ਜਪੁਜੀ)
3. The theories of creation of Nyāya-Vaiśeṣika school, Saṁkhya school and Vedanta school are known as Āram bha-Vāda, Pariṇām-Vāda ānd Vivarta-Vāda respectively.
4. The Cultural Heritage of India, Vol. III page 547.
5. ਜਿਵ ਸਚਹਿ ਆਪਿ ਉਪਾਇਐ ਕਰਤਾ ਆਪੇ ਹੁਕਮੁ ਵਰਤਾਏ । (ਰਾਮਕਲੀ ਮਃ ੩, ਅਨੰਦੁ)

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Sattva.[1] He is a Purusha distinct from other *Purushas* (Jīvas).[2]

Unlike other *Purushas* (*Jīvas*), He is a Purusha, who is from the very beginning—*Adi Purukh*, who is all-pervasive and everlasting—*Sat Purukh*, who is Creator—*Kartā Purukh*, who is uninfluenced by Time—*Akāl Purukh*, who is without the influence of *māyā*—*Niranjan Purukh*.

According to *Adi Granth*, *Prakritī* or *māyā*[3] is not a separate ultimate reality. It has been created by God.[4] The word *māyā* is as old as Rig-Veda, but 'Māyāvāda' came into existence with Sankara in 9th century A.D. Sankara's position is: 'brahma satyam jagan mithyā jīvo brahmaiva nā parah.' "Brahman is the only reality; the world is an illusion or a false appearance; the individual soul is identical with Brahman.[5]" This principle of illusion is known as *māyā*. Through this illusion, the self believes that it is an individual. This individuality experiences plurality of names and forms (*nāma-rūpa*). *Adi Granth* accepts this view that the illusion of *māyā* takes the individual away from God[6] and thus leads him towards transmigration.[7] When the influence of *māyā* vanishes, the Jīva realises the false appearance of the world.[8]

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1. ਜਹ ਆਪਿ ਰਚਿਓ ਪਰਪੰਚ ਅਕਾਰੁ । ਤਿਹੁ ਗੁਣ ਮਹਿ ਕੀਨੋ ਬਿਸਥਾਰੁ । (ਗਉੜੀ ਸੁਖਮਨੀ)
2. ਪੂਰਖੁ ਸਤ ਕੇਵਲ ਪਰਧਾਨੁ । (ਗਉੜੀ ਸੁਖਮਨੀ)
3. In *Adi Granth*, the word 'māyā' does not stand for illusion only but also for material wealth, objects of human desire which distract our search for God and for the immanent world.
4. Silver Jubilee Commemoration Volume 1950 by the Indian Philosophical Congress—see *Mayavada*.
5. ਇਹ ਸੁਪਨੀ ਤਾ ਕੀ ਕੀਤੀ ਹੋਈ । ਬਲੁ ਅਬਲੁ ਕਿਆ ਇਸ ਤੇ ਹੋਈ । (ਆਸਾ ਕਬੀਰ)
6. ਇਹੁ ਮਾਇਆ ਜਿਤ ਹਰਿ ਵਿਸਰੈ ਮੋਹੁ ਉਪਜੈ ਭਾਉ ਦੂਜਾ ਲਾਇਆ । (ਅਨੰਦੁ)
7. ਮਾਇਆ ਨਾਮੁ ਗਰਤ ਜੋਨਿ ਕਾ ਤਿਹ ਤਜ ਦਰਸਨ ਪਾਵਉ । (ਧਨਾਸਰੀ ਨਾਮਦੇਉ)
8. ਨਾ ਕਛੁ ਆਇਬੋ ਨ ਕਛੁ ਜਾਇਬੋ ਰਾਮ ਕੀ ਦੁਹਾਈ । (ਧਨਾਸਰੀ ਪੀਪਾ)

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The three guṇas (qualities) are created through *māyā*.[1] God is said to have two forms—the first as Immanent in the world (vikāravartin) *i.e.* coming into contact with *māyā*, the second as transcendent (*triguṇatīta*) *i.e.* dissociating from *māyā*. The first form is known as *Sarguṇa* and the second *Nirguṇa*. *Adi Granth* accepts this view, when it says :

> He is Nirguṇa as well as Sarguṇa—
> Who hath illusioned others by wielding Shaktī.[2]
> (Gauṛī Sukhmanī)

Whenever God wills, He creates the world and expands it; whenever He wills, He again becomes One.[3] He multiplies Himslef (*Anek*) by His 'manifestation in the soil of māyā.'[4] This manifestation occurs through souls or individual selves. It is said that the 'notion of creation of souls is foreign to all Indian Philosophy.'[5] But whereas māyā or Prakritī or Nature is composed of five elements *i.e.* earth, fire, water, air and ether, the soul is part and parcel of God Himself. God sends the selves out of *Himself*. The soul is a sort of miniature of God.[6] It should not be mistaken as God Himself, It has its own individuality, but since it comes out of Brahman, therefore, it carries the qualities of Brahman. The soul like God is deathless.[7] Before the creation, it lives within God and at the time of creation, it comes into the world and takes bodily forms according to the Will of Brahman. The physical body decays, but the

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1. ਮਾਇਆ ਮਾਈ ਤ੍ਰੈਗੁਣ ਪਰਸੂਤਿ ਜਮਾਇਆ । (ਮਾਰੂ ਮਃ ੩)
2. ਨਿਰਗੁਨੁ ਆਪਿ ਸਰਗੁਨੁ ਭੀ ਓਹੀ । ਕਲਾ ਧਾਰਿ ਜਿਨਿ ਸਗਲੀ ਮੋਹੀ । (ਗਉੜੀ ਸੁਖਮਨੀ)
3. ਆਪਿ ਸਤਿ ਕੀਆ ਸਭੁ ਸਤਿ । ਤਿਸੁ ਪ੍ਰਭ ਤੇ ਸਗਲੀ ਉਤਪਤਿ ।
ਤਿਸੁ ਭਾਵੈ ਤਾ ਕਰੇ ਬਿਸਥਾਰੁ । ਤਿਸੁ ਭਾਵੈ ਤਾ ਏਕੰਕਾਰੁ । (ਗਉੜੀ ਸੁਖਮਨੀ)
4. Cultural Heritage of India, Vol III, edition II, page 248.
5. Ibid.
6. ਅਰਚਸ ਕਥਾ ਮਹਾ ਅਨੂਪ । ਪ੍ਰਾਤਮਾ ਪਾਰਬ੍ਰਹਮ ਕਾ ਰੂਪ । (ਗੌਂਡ ਮਹਲਾ ੫)
7. ਮਰਨਹਾਰ ਇਹੁ ਜੀਅਰਾ ਨਾਹੀ । (ਗਉੜੀ ਮਃ ੫)

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soul or Purusha continues for ever.[1] We produce below the ideas of Kabīr and Guru Arjan about the soul :—

*Neither it is human being nor a god,
Neither an ascetic practising restraint nor a Shaivite,
Neither a Yogī nor an ascetic renouncing all worldly attainments,

Neither it has a mother nor it is a son,
Who lives within this temple ?
Nobody knows its specifications.
Neither a householder, nor an Udāsī (ascetic),
Neither a king nor a beggar,
Neither it has a body nor blood,
Neither Brahman nor a Kshatrīya,
Neither an ascetic practising austerities, nor a *Sheikh* (Muslim Divine)

Neither it is alive nor dies,
If any one weeps on its seeming death,
He loses the grace of his personality.
I have found the path by the grace of the Guru,
My births and deaths both have come to an end.
(Gaund Kabīr)

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1. ਠੰਢੀ ਤਾਤੀ ਮਿਟੀ ਖਾਈ । ਓਹ ਨ ਬਾਲਾ ਬੂਢਾ ਭਾਈ । (ਆਸਾ ਮਹਲਾ ੫)

*ਨਾ ਇਹੁ ਮਾਨਸ ਨਾ ਇਹ ਦੇਉ । ਨਾ ਇਹੁ ਜਤੀ ਕਹਾਵੈ ਸੇਉ ।
ਨਾ ਇਹੁ ਜੋਗੀ ਨਾ ਅਵਧੂਤਾ । ਨਾ ਇਸ ਮਾਇ ਨ ਕਾਹੂੰ ਪੂਤਾ ।
ਇਆ ਮੰਦਰ ਮਹਿ ਕਉਨ ਬਸਾਈ । ਤਾਕਾ ਅੰਤ ਨ ਕੋਊ ਪਾਈ ।
ਨਾ ਇਹੁ ਗਿਰਹੀ ਨਾ ਉਦਾਸੀ । ਨਾ ਇਹੁ ਰਾਜ ਨ ਭੀਖ ਮੰਗਾਸੀ ।
ਨਾ ਇਸ ਪਿੰਡੁ ਨਾ ਰਕਤੁ ਨ ਰਾਤੀ ।
ਨਾ ਇਹੁ ਬ੍ਰਹਮਣੁ ਨਾ ਇਹੁ ਖਾਤੀ ।
ਨਾ ਇਹੁ ਤਪਾ ਕਹਾਵੈ ਸੇਖ । ਨਾ ਇਹੁ ਜੀਵੈ ਨਾ ਮਰਤਾ ਦੇਖ ।
ਇਸ ਮਰਤੇ ਕਉ ਜੇ ਕੋਊ ਰੋਵੈ । ਜੋ ਰੋਵੈ ਸੋਈ ਪਤ ਖੋਵੈ ।
ਗੁਰਪ੍ਰਸਾਦਿ ਮੈ ਭਰਮੋ ਪਾਇਆ । ਜੀਵਨ ਮਰਨ ਦੋਊ ਮਿਟਵਾਇਆ ।
(ਗੌਂਡ ਕਬੀਰ)

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*It is a strange story—quite strange,
The soul is like God Himself.
Neither it is old nor young,
Neither it is prone to misery nor it dies,
It never dies but exists from the very beginning.
Neither heat nor cold hath any effect on it.
Neither it hath an enemy nor a friend.
It neither experiences joy nor sorrow.
It is the master of all—the Creator,
It hath no father, no mother,
But continues to exist from the limitless times.
Virtue and sin have no effect on it.
It is always awake within every heart.
(Gaund Mahla 5)

The above description of the soul makes its nature quite clear. The soul like God is uninfluenced by any outer agency. It does not love any particular form of body. The body is significant only because of the presence of this *Vairāgī* (Ascetic). Guru Arjan addresses the body in this way:

**In his company thou hast an individuality in all respects,
Without him thou art clay.
He is a Vairāgī, who lives forever
And acts under the Will of God.

**ਅਚਰਜ ਕਥਾ ਮਹਾ ਅਨੂਪ । ਪ੍ਰਾਤਮਾ ਪਾਰਬ੍ਰਹਮ ਕਾ ਰੂਪ ।
ਨਾ ਇਹੁ ਬੂਢਾ ਨਾ ਇਹੁ ਬਾਲਾ । ਨਾ ਇਸੁ ਦੂਖ ਨਹੀ ਜਮ ਜਾਲਾ ।
ਨਾ ਇਹੁ ਬਿਨਸੈ ਨਾ ਇਹੁ ਜਾਇ । ਆਦਿ ਜੁਗਾਦੀ ਰਹਿਆ ਸਮਾਇ ।
ਨਾ ਇਸ ਉਸਨ ਨਹੀ ਇਸ ਸੀਤ । ਨਾ ਇਸ ਦੁਸਮਨ ਨਾ ਇਸ ਮੀਤ ।
ਨਾ ਇਸ ਹਰਖ ਨਹੀ ਇਸ ਸੋਗ । ਸਭ ਕਿਛੁ ਇਸ ਕਾ ਇਹੁ ਕਰਨੈ ਜੋਗ ।
ਨਾ ਇਸ ਬਾਪ ਨਹੀ ਇਸ ਮਾਇਆ । ਇਹੁ ਅਪਰੰਪਰ ਹੋਤਾ ਆਇਆ ।
ਪਾਪ ਪੁੰਨ ਕਾ ਇਸ ਲੇਪ ਨ ਲਾਗੈ । ਘਟ ਘਟ ਅੰਤਰ ਸਦ ਹੀ ਜਾਗੈ ।
(ਗੌਂਡ ਮਹਲਾ ੫)

**ਉਨਕੈ ਸੰਗ ਤੇਰੀ ਸਭ ਬਿਧਿ ਬਾਣੀ । ਓਸ ਬਿਨਾ ਤੂ ਹੋਈ ਹੈ ਮਾਣੀ ।
ਓਹ ਬੈਰਾਗੀ ਮਰੈ ਨ ਜਾਇ । ਹਕਮੈ ਬਾਂਧਾ ਕਾਰ ਕਮਾਇ ।

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*GOD brings both together and separates them.
He knows his Nature Himself. (Āsā Mahla 5)

The body is said to be the wife of the soul—the *Purusha*. The wife requests her husband to remain with her for ever, but the husband works under the will of its own master (God) :—

**The wife with folded hands requests :
"Do not go away, my Lord ! Live in my house.
"Do such business within the house
"That the hunger and the thirst may vanish away."
The Lord says, "I am under His Will,
"Who is great and favours none.
"I shall live with you according to His Will,
"Whenever He calls, I shall go away."
(Mārū Mahla 5—Solhā)

The soul gives consciousness to the body, which becomes the playground of senses and sense-organs. The mind and the intellect control the working of the senses. The Intellect (Buddhī) guides the mind (Manas), which is always in motion. It is unsteady.[1] Because of the Intellect, the human being is superior to other animals.[2] Guru Nanak defines Intellect in the following way :—

†It is not wise to lose intellect in quarrels.

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*ਜੋੜ ਵਿਛੋੜੈ ਨਾਨਕ ਥਾਪ । ਅਪਣੀ ਕੁਦਰਤ ਜਾਣੈ ਆਪ ।
(ਆਸਾ ਮਹਲਾ ੫)

**ਧਨ ਕਰੈ ਬਿਨਉ ਦੇਉ ਕਰ ਜੋਰੈ । ਪ੍ਰਿਅ ਪਰਦੇਸ ਨ ਜਾਹੁ ਵਸਹੁ ਘਰ ਮੋਰੈ ।
ਐਸਾ ਵਣਜ ਕਰਹੁ ਗ੍ਰਿਹ ਭੀਤਰ ਜਿਤੁ ਉਤਰੈ ਭੂਖ ਪਿਆਸਾ ਹੋ ।
ਪਿਰ ਕਹਿਆ ਹਉ ਹੁਕਮੀ ਬੰਦਾ । ਓਹ ਭਾਰੋ ਠਾਕੁਰ ਜਿਸ ਕਾਣ ਨ ਛੰਦਾ ।
ਜਿਚਰ ਰਾਖੈ ਤਿਚਰ ਤੁਮ ਸੰਗ ਰਹਿਣਾ ਜਾ ਸਦੇ ਤ ਉਠ ਸਿਧਾਸਾ ਹੋ ।
(ਮਾਰੂ ਮਃ ੫ ਸੋਲਹਾ)

1. ਸਾਧੋ ਇਹੁ ਮਨ ਗਹਿਓ ਨ ਜਾਈ ।
ਚੰਚਲ ਤ੍ਰਿਸਨਾ ਸੰਗਿ ਬਸਤ ਹੈ ਯਾਤੇ ਥਿਰ ਨ ਰਹਾਈ । (ਗਉੜੀ ਮਃ ੯)
ਕਾਇਆ ਨਗਰ ਇਕੁ ਬਾਲਕ ਵਸਿਆ ਖਿਨ ਪਲ ਥਿਰ ਨ ਰਹਾਈ ।
(ਬਸੰਤ ਮਹਲਾ ੪ ਅਸਟਪਦੀ)

2. ਅਵਰ ਜੋਨਿ ਤੇਰੀ ਪਨਿਹਾਰੀ । ਇਸ ਧਰਤੀ ਮਹਿ ਤੇਰੀ ਸਿਕਦਾਰੀ । (ਆਸਾ ਮਹਲਾ ੫)
†ਅਕਲ ਏਹ ਨ ਆਖੀਐ ਅਕਲ ਗਵਾਈਐ ਬਾਦ ।

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*Through Intellect, we remember the Lord,
Through Intellect, we gain respect.
Through Intellect, we understand whatever we study,
Through Intellect, we ought to give alms.
This is the real path, Saith Nanak,
Other things are Satanic. (Vār Sārang Mahla 1)

Before the creation of the world, there was nothing except God :

**There was darkness for limitless time,
There was no earth, no sky,
Neither day nor night, nor moon, nor sun,
God was in the state of abstract meditation.
The Universe came into being when it was His Will.[1]

The different theories of creation are all false theories. None can know the time and limits of His creation, Who is Infinite.[2] Hinduism and Islām both talk of fourteen regions—seven Upper and seven nether regions—but Guru Nanak does not delimit the Universe in the above manner. According to him, there are lakhs of regions, upper and nether both.[3] There can be no account or delimitation of His creation.[4] With this hypothesis, the Guru takes us

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*ਅਕਲੀ ਸਾਹਿਬ ਸੇਵੀਐ ਅਕਲੀ ਪਾਈਐ ਮਾਨ ।
ਅਕਲੀ ਪੜ੍ਹਕੈ ਬੁਝੀਐ ਅਕਲੀ ਕੀਚੈ ਦਾਨ ।
ਨਾਨਕ ਆਖੈ ਰਾਹੁ ਏਹ ਹੋਰ ਗਲਾ ਸੈਤਾਨ । (ਵਾਰ ਸਾਰੰਗ ਮਹਲਾ ੧)

**ਅਰਬਦ ਨਰਬਦ ਧੁੰਧੂਕਾਰਾ । ਧਰਣਿ ਨ ਗਗਨਾ ਹੁਕਮੁ ਅਪਾਰਾ ।
ਨਾ ਦਿਨੁ ਰੈਨਿ ਨ ਚੰਦੁ ਨ ਸੂਰਜੁ ਸੁੰਨ ਸਮਾਧਿ ਲਗਾਇਦਾ ।
(ਮਾਰੂ ਮਹਲਾ ੧)

1. ਜਾ ਤਿਸੁ ਭਾਣਾ ਤਾ ਜਗਤੁ ਉਪਾਇਆ । ਬਾਝੁ ਕਲਾ ਆਡਾਣੁ ਰਹਾਇਆ ।
ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹੇਸੁ ਉਪਾਏ ਮਾਇਆ ਮੋਹੁ ਵਧਾਇਦਾ । (ਮਾਰੂ ਮਹਲਾ ੧)
2. ਥਿਤ ਵਾਰ ਨ ਜੋਗੀ ਜਾਣੈ ਰੁਤ ਮਾਹੁ ਨ ਕੋਈ । ਜਾ ਕਰਤਾ ਸਿਰਠੀ ਕਉ ਸਾਜੈ ਆਪੈ ਜਾਣੈ ਸੋਈ ।
(ਜਪੁਜੀ)
3. ਪਾਤਾਲਾ ਪਾਤਾਲ ਲਖ ਆਗਾਸਾ ਆਗਾਸ । (ਜਪੁਜੀ)
4. ਲੇਖਾ ਹੋਇ ਤ ਲਿਖੀਐ ਲੇਖੈ ਹੋਇ ਵਿਣਾਸ । (ਜਪੁਜੀ)
ਅੰਤੁ ਨ ਜਾਪੈ ਕੀਤਾ ਆਕਾਰੁ । ਅੰਤੁ ਨ ਜਾਪੈ ਪਾਰਾਵਾਰ । (ਜਪੁਜੀ)

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further into the innumerability of every species or kind of creation. Even the Vishnūs, Shivas and Brahmās are innumerable. This diminishes the significance and importance of these deities and manifests the greatness of the Creator.

*Many are the winds, waters, fires, Krishnas and Shivas,
Many are Brahmās creating diverse guises of beauty
and colour. (Japjī)

There are innumerable Universes created by God.[1] Our world of nine parts (Nav Khand) is insignificant considering the wide expanse of the Universes. The organic production is generally divided into four parts *viz.* Andaja (Oviparous), Jarāyuja (Viviparous), Seedaja (Generated by heat and moisture) and Udbhijja (Germinting). This is the division of the physical world. The Souls or Purushas taking any form of organic production mentioned above are innumerable. This law of Karma takes the *Purushas* from one division to another.[2]

The process of creation created by the Will of God is mentioned in the following verses:—

**Out of the primal Truth came the *air*.
Out of *air* came the *water*.
Out of *water*, the three worlds were formed
And He merged within the creation.
(Sri Rāga Mahla 1)

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*ਕੇਤੇ ਪਵਣ ਪਾਣੀ ਵੈਸੰਤਰ ਕੇਤੇ ਕਾਨ ਮਹੇਸ ।
ਕੇਤੇ ਬਰਮੇ ਘਾੜਤਿ ਘੜੀਅਹਿ ਰੂਪ ਰੰਗ ਕੇ ਵੇਸ । (ਜਪੁਜੀ)

1. ਤਿਥੈ ਖੰਡ ਮੰਡਲ ਵਰਭੰਡ । ਜੇ ਕੋ ਕਥੈ ਤ ਅੰਤ ਨ ਅੰਤ । (ਜਪੁਜੀ)
2. ਕਈ ਜਨਮ ਭਏ ਕੀਟ ਪਤੰਗਾ । ਕਈ ਜਨਮ ਗਜ ਮੀਨ ਕੁਰੰਗਾ ।
ਕਈ ਜਨਮ ਪੰਖੀ ਸਰਪ ਹੋਇਓ । ਕਈ ਜਨਮ ਹੈਵਰ ਬ੍ਰਿਖ ਜੋਇਓ । (ਸੁਖਮਨੀ)

**ਸਾਚੇ ਤੇ ਪਵਨਾ ਭਇਆ ਪਵਨੈ ਤੇ ਜਲੁ ਹੋਇ ।
ਜਲ ਤੇ ਤ੍ਰਿਭਵਣੁ ਸਾਜਿਆ ਘਟਿ ਘਟਿ ਜੋਤਿ ਸਮੋਇ ।
(ਸਿਰੀ ਰਾਗੁ ਮਹਲਾ ੧)

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At first there was *air*. Then there was *water*. From water there was creation.[1]

The Creator Himself pervades His creation. He is the Primal Cause.[2] He is the seed of the world-tree.[3] *Adi Granth* believes in Pantheism. Wherever one looks, there is God before him.[4] The Creator and the Creation, though seemingly different, are one.[5] The Creation is the dwelling place of the Creator.[6]

Adi Granth also believes in the microcosmic theory.[7] Our body is a sort of small world wherein lives God.[8] The whole Universe is epitomised in our body.[9] The three *guṇas* or three principal deities *i.e.* Vishnū, Shiva and Brahmā live within this body.[10] The Faithful explores the body and finds the hidden treasures therein.[11]

God is without fear and enmity. These are ethical qualities and attributes of God. Any one who practises these qualities in life goes near God-realization. There are several moral attributes of God mentioned in *Adi Granth*. Since God is without any fear, therefore, He is always in the state of Bliss (*Nihāl, Parsann, Harakhwant, Rang,*

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1. ਪਹਿਲਾ ਪਾਣੀ ਜੀਉ ਹੈ ਜਿਤੁ ਹਰਿਆ ਸਭ ਕੋਇ । (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)
2. ਜਬ ਦੇਖਉ ਤਬ ਸਭੁ ਕਿਛੁ ਮੂਲੁ ॥ ਨਾਨਕ ਸੋ ਸੂਖਮੁ ਸੋਈ ਅਸਥੂਲ । (ਸੁਖਮਨੀ)
3. ਬਟਕ ਬੀਜ ਮਹਿ ਰਵਿ ਰਹਿਓ ਜਾਕੋ ਤੀਨਿ ਲੋਕ ਬਿਸਥਾਰ । (ਗਉੜੀ ਬਾਵਨ ਅਖਰੀ ਕਬੀਰ)
4. ਜੋ ਦੀਸੈ ਸੋ ਤੇਰਾ ਰੂਪ । ਗੁਣ ਨਿਧਾਨ ਗੋਵਿੰਦ ਅਨੂਪ । (ਤਿਲੰਗ ਮਃ ੫)
5. ਏਕੋ ਮੂਰਤਿ ਪਰੋਇ ਮਣੀਏ । ਗਾਂਠੀ ਭਿਨਿ ਭਿਨਿ ਭਿਨਿ ਤਣੀਏ । (ਰਾਮਕਲੀ ਮਃ ੫)
6. ਇਹੁ ਜਗੁ ਸਚੈ ਕੀ ਹੈ ਕੋਠੜੀ ਸਚੇ ਕਾ ਵਿਚਿ ਵਾਸੁ । (ਵਾਰ ਆਸਾ—ਸ਼ਲੋਕ ਮਃ ੨)
7. ਜੋ ਬ੍ਰਹਿਮੰਡੇ ਸੋਈ ਪਿੰਡੇ ਜੋ ਖੋਜੈ ਸੋ ਪਾਵੈ । (ਧਨਾਸਰੀ ਪੀਪਾ)
8. ਸਰਬ ਨਿਵਾਸੀ ਸਦਾ ਅਲੇਪਾ ਤੋਹੀ ਸੰਗ ਸਮਾਈ । (ਧਨਾਸਰੀ ਮਹਲਾ ੯)
9. ਇਸੁ ਕਾਇਆ ਅੰਦਰਿ ਨਉਖੰਡ ਪ੍ਰਿਥਮੀ ਹਾਟ ਪਟਣ ਬਾਜਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ੩)
10. ਕਾਇਆ ਅੰਦਰਿ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਮਹੇਸਾ ਸਭ ਓਪਤ ਜਿਤੁ ਸੰਸਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ੩)
11. ਇਸ ਕਾਇਆ ਅੰਦਰਿ ਵਸਤੁ ਅਸੰਖਾ । (ਮਾਝ ਮਹਲਾ ੩)
ਇਸ ਕਾਇਆ ਅੰਦਰਿ ਬਹੁਤੁ ਪਸਾਰਾ । (ਮਾਝ ਮਹਲਾ ੩)
ਕਾਇਆ ਅੰਦਰਿ ਸਭੁ ਕਿਛੁ ਵਸੈ ਖੰਡ ਮੰਡਲ ਪਾਤਾਲਾ । (ਸੂਹੀ ਮਹਲਾ ੩)
ਕਾਇਆ ਅੰਦਰਿ ਰਤਨ ਪਦਾਰਥ ਭਗਤਿ ਭਰੇ ਭੰਡਾਰਾ । (ਸੂਹੀ ਮਹਲਾ ੩)

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Anand, Binod, Sachidānand). He has no worries (*Beparwah, Nehkantak*). Since God is without any enmity, He is always Just, Graceful and Benevolent (*Dukhlathh, Sagal Sukh-Sāgar, Sukhehgāmī, Sukhdāī, Sukhdātā, Amrit, Mithbolṛā, Nimribhoot, Sahāī, Garīb-Niwāz, Dīn Dard, Dīn Bandhap, Dīn Dayāl, Anāth Nāth, Nithhāwia' Thaon, Diāl, Karīm, Rahīm, Mehrbān, Karṇāmaī, Rabb, Dukhbhanjan, Adlī, Paij-Rākhanar, Bird Pālanhār, Bakhshind, Nistāranhār, Patit Pāwan, Rākhā, Dayy, Kirpānidh, Dānī, Dātā, Dātār, Dihand, Ichhā-Pūrak, Olā*, etc.). He is always full of love for His lovers and is father, mother, husband, friend and everything for them (*Bhagat-Vachhal, Pitā, Mātā, Kant, Bhatār, Khasam, Dūlhā, Bhartā, Bhāī, Mitr, Sangī, Sāthhī, Sājan Sakhā, Yār, Priyā, Piārā* etc.)

He is Timeless Being.[1] Time or *Kāla* has no influence on Him, therefore, He is always the same (*Ik-Ras, Ik-Ves*). He is ever new and fresh (*Nit Nawā, Navtan*). Whereas He is Formless (*Arūp, Nirākār*) and colourless (*Arang*), as a being He is beautiful (*Sundar, Manmohan, mānoramaṁ, Jagmohan, Sohaṇā, Nadanot*), Playful (*Chojī*), Ecstatic (*Wāhu Wāhu, Khūb Khūb, Ascharj*) and Sublime (*Ūche Ūchā, Dūr*).

He does not come in the womb (*Ajūnī*). This attribute of God condemns the *Avatāra* theory. All the physical forms are mortal. There are eighty-four lakhs of living physical forms in the world.[2] Out of these eighty-four lakhs, half live in water[3] and the other half live on earth. God is immortal (*Abnāshī*).[4]

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1. ਤੂੰ ਅਕਾਲ ਪੁਰਖ ਨਾਹੀ ਸਿਰ ਕਾਲਾ ਤੂੰ ਪੁਰਖ ਅਲੇਖ ਅਗੰਮ ਨਿਰਾਲਾ । (ਮਾਰੂ ਮਹਲਾ ੧ ਪੰਨਾ੦)
2. ਲਖ ਚਉਰਾਸੀਹ ਜੋਨਿ ਸਬਾਈ । (ਮਾਰੂ ਸੋਲਹੇ ਮਹਲਾ ੫)
3. ਬਇਆਲੀਸ ਲਖ ਜੀਅ ਜਲ ਮਹਿ ਹੋਤੇ (ਆਸਾ ਨਾਮਦੇਵ)
4. ਤੂੰ ਪਾਰਬ੍ਰਹਮ ਪਰਮੇਸਰ ਜੋਨਿ ਨ ਆਵਹੀ । (ਮਹਲਾ ੫, ਵਾਰ ਮਾਰੂ ੨)
ਜਨਮ ਮਰਣ ਤੇ ਰਹਿਤ ਨਾਰਾਇਣ । (ਭੈਰਉ ਮਹਲਾ ੫)

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He is a self-existent.[1] He is *Higher Soul* (*Parmātmā*) from whom the other *Purushas* emanate. He is from the beginning (*Ādi*), the very beginning (*Parmādi*) and even has no beginning (*Anādi*).

Almighty God, whose qualities have been mentioned above can only be realised by the Grace of the True Gurū (*Gurprasād*). The term Gurū in *Adi Granth* means the Divine Teacher. God Himself is described as *Adi Gurū* and *Jūgād Gurū i.e.* God is the Divine Teacher in the beginning and the primal age.[2] The existence of Gurū is essential in all the fields of work, therefore it was necessary that for the spiritual advancement of the human beings, there must be some Being with full realisation of God. This Guru-cult is very old in Indian thought.

In *Adi Granth*, True Gurū has been defined as that Being, who has full knowledge of *Sat Purukh* or ever-existing Purusha.[3] He sees nothing except God, therefore, he is without any enmity and is also Benevolent like God.[4] He is a field of *Dharma*.[5] His benevolence is equal for all.[6] The Gurū gives *word or Name*[7] to his disciple and guides him for its remembrance.[8] By remembering this *Name*

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1. ਥਾਪਿਆ ਨ ਜਾਇ ਕੀਤਾ ਨ ਹੋਇ । ਆਪੇ ਆਪ ਨਿਰੰਜਨ ਸੋਇ । (ਜਪੁਜੀ)
2. ਆਦਿ ਗੁਰ ਏਕਮਹ । ਜੁਗਾਦਿ ਗੁਰ ਏਕਮਹ । (ਸ਼ਲੋਕ ਸੁਖਮਨੀ)
3. ਸਤਿ ਪੁਰਖ ਜਿਨ ਜਾਨਿਆ ਸਤਗੁਰੁ ਤਿਸ ਕਾ ਨਾਉ । (ਗਉੜੀ ਸੁਖਮਨੀ)
4. ਸਤਗੁਰ ਅੰਦਰਹੁ ਨਿਹਵੈਰ ਹੈ ਸਭ ਦੇਖੈ ਬ੍ਰਹਮ ਇਕ ਸੋਇ ।
   ਸਤਗੁਰੁ ਸਭਨਾ ਕਾ ਭਲਾ ਮਨਾਇਦਾ ਤਿਸ ਦਾ ਬੁਰਾ ਕਿਉ ਹੋਇ । (ਮਹਲਾ ੪, ਵਾਰ ਗਉੜੀ ੧)
5. ਸਤਗੁਰੁ ਧਰਤੀ ਧਰਮ ਹੈ (ਮਹਲਾ ੪, ਵਾਰ ਗਉੜੀ ੧)
6. ਨਾਨਕ ਸਤਿਗੁਰੁ ਔਸਾ ਜਾਣੀਐ ਜੋ ਸਭਸੈ ਲਏ ਮਿਲਾਇ ਜੀਉ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
   ਸਤਗੁਰੁ ਪੁਰਖ ਦਇਆਲੁ ਹੈ ਜਿਸਨੋ ਸਮਤ ਸਭ ਕੋਇ । (ਮਃ ੪, ਵਾਰ ਗਉੜੀ ੧)
7. The concept of the Divine Name is also much more than the mere Name of God. The word 'Sabad' frequently used in place of the Name has the same multiple significance. It is used in the senses of 1. Logos 2. Divine Wisdom 3. Sacred writings, Gurbāni 4. Celestial Music or the Unstruck Music 'Anhad Sabad' etc.
8. ਹਰਿ ਹਰਿ ਨਾਮ ਧਿਆਇਆ ਭੇਟਿਆ ਗੁਰੁ ਸੂਰਾ । (ਗਉੜੀ ਮਹਲਾ ੪)

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of God, the wall of illusion is removed.[1] The real service of the Gurū lies in the love for the *Name*.[2] The Gurū, whose instructions fail to remove the illusion, is blind.[3] Kabīr decries such a Guru.[4] The state of Nirvāna can never be achieved by the company of such a Gurū.[5] The disciple who acts according to the instructions of the True Gurū attains the covetable state of bliss or in other words reaches the desired point.[6]

The disciple feels himself in an ecstatic mood when he meets the True Guru.[7] He places his all belongings *i,e.* Body, Mind and Material gains before the Guru and using them under his instructions, he achieves his end.[8] The Guru loves such a disciple like a mother.[9]

The True Guru is an ocean of Truth and Knowledge.[10] Thus the knowledge imparted by the True Guru is always true.[11] Since the Guru himself is the light of knowledge, therefore, his words are a light for the world.[12] The words

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1. ਢਾਹੀ ਭੀਤ ਭਰੰਮ ਕੀ ਭੇਟਤ ਗੁਰੁ ਸੂਰਾ । (ਆਸਾ ਮਹਲਾ ੫ ਛੰਤ)
2. ਇਕ ਸਤਗੁਰੁ ਕੀ ਸੇਵਾ ਕਰਹਿ ਚਾਕਰੀ ਹਰਿਨਾਮੈ ਲਗੈ ਪਿਆਰ । (ਬਿਹਾਗੜਾ ਵਾਰ ਮਃ ੪)
3. ਅੰਧੇ ਗੁਰੁ ਤੇ ਭਰਮ ਨ ਜਾਈ । ਮੂਲ ਛੋਡ ਲਾਗੇ ਦੂਜੈ ਭਾਈ ।
   ਬਿਖ ਕਾ ਮਾਤਾ ਬਿਖ ਮਾਹਿ ਸਮਾਈ । (ਗਉੜੀ ਮਹਲਾ ੩, ਅਸਟਪਦੀ)
4. ਮਾਇ ਮੂੰਡਉ ਤਿਹ ਗੁਰੂ ਕੀ ਜਾਤੇ ਭਰਮ ਨ ਜਾਇ
   ਆਪ ਡੁਬੇ ਚਹੁ ਬੇਦ ਮਹਿ ਚੇਲੇ ਦੀਏ ਬਹਾਇ । (ਸ਼ਲੋਕ ਕਬੀਰ)
5. ਕਾਚੇ ਗੁਰੁ ਤੇ ਮੁਕਤਿ ਨ ਹੂਆ । (ਦਖਣੀ ਓਅੰਕਾਰ—ਰਾਮਕਲੀ ਮਹਲਾ ੧)
6. ਗੁਰੁ ਕਾ ਕਹਿਆ ਜੋ ਕਰੈ ਸੁਖੀ ਹੂੰ ਸੁਖ ਸਾਰ ।
   ਗੁਰੁ ਕੀ ਕਰਣੀ ਭਉ ਕਹੀਐ ਨਾਨਕ ਪਾਵਹਿ ਪਾਰ । (ਮਹਲਾ ੩, ਵਾਰ ਸਾਰੰਗ)
7. ਜਿਸੁ ਮਿਲਿਐ ਮਨ ਹੋਇ ਅਨੰਦ ਸੋ ਸਤਿਗੁਰੁ ਕਹੀਐ । (ਗਉੜੀ ਮਹਲਾ ੪)
8. ਤਨ ਮਨ ਧਨ ਸਭ ਸਉਪ ਗੁਰੁ ਕਉ ਹੁਕਮ ਮੰਨਿਐ ਪਾਈਐ । (ਅਨੰਦੁ ਸਾਹਿਬ)
9. ਜਿਉ ਜਨਨੀ ਸੁਤ ਜਣ ਪਾਲਤੀ ਰਾਖੈ ਨਦਰ ਮਝਾਰ ।
   ਅੰਤਰ ਬਾਹਰ ਮੁਖ ਦੇ ਗਿਰਾਸ ਖਿਨ ਖਿਨ ਪੋਚਾਰ ।
   ਤਿਉ ਸਤਗੁਰੁ ਗੁਰੁਸਿਖ ਰਾਖਤਾ ਹਰਿ ਪ੍ਰੀਤਿ ਪਿਆਰ । (ਗਉੜੀ ਮਹਲਾ ੪)
10. ਗੁਰੁ ਕੀ ਮਹਿਮਾ ਕਿਆ ਕਹਾ ਗੁਰੁ ਬਿਬੇਕ ਸਤ ਸਰ । (ਆਸਾ ਮਹਲਾ ੫)
11. ਸਤਗੁਰੁ ਕੀ ਬਾਣੀ ਸੰਤਿ ਸੰਤਿ ਕਰ ਜਾਣਹੁ ਗੁਰੁ ਸਿਖਹੁ ਹਰਿ ਕਰਤਾ ਆਪ ਮੁਹਹੁ ਕਢਾਏ ।
   (ਮਃ ੪, ਵਾਰ ਗਉੜੀ ੧)
12. ਗੁਰਬਾਣੀ ਇਸ ਜਗ ਮਹਿ ਚਾਨਣ ਕਰਮ ਵਸੈ ਮਨ ਆਏ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)

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of the True Guru are always about Brahman, therefore, the person or persons who follow these words attain the state of bliss.[1] The words of the Guru are like the divine nectar and even the Guru himself.[2] The *name* of the Lord lies hidden in the words of the Guru.[3] The knowledge of the Lord cannot be obtained without the words or instructions of the True Guru.[4] If the Word of the Guru remains in the heart of the disciple, he is always free from every kind of fear or anxiety.[5] The Word of the Guru is known as *Sabad*, *Gursabad*, *Gur-mantra* or *Nām*. Sometimes *Mūl Mantra* is used as *Guru Mantra*. A person is really lucky in this life, whose mind is fixed on the instructions of the Guru.[6]

Adi Granth lays great stress on the significance of the Word or the Name given by the True Guru. The disciple is instructed to remember the Name at all times.[7] The first and the foremost duty of a disciple is the remembrance of the Name, which is the only holy *Karma*.[8] By repeating the Name of the Lord, all the sins are washed away, all the wishes are fulfilled and the state of final beatitude is obtained,[9] the fear of death or *yama* melts away;[10] the disciple is cool and full of comfort.[11] The world is like a fire, the Name cools it down.[12]

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1. ਜਨ ਨਾਨਕ ਬੋਲੈ ਬ੍ਰਹਮ ਬੀਚਾਰ । ਜੋ ਸੁਣੈ ਕਮਾਵੈ ਸੁ ਉਤਰੈ ਪਾਰ । (ਆਸਾ ਮਃ ੧)
2. ਬਾਣੀ ਗੁਰੂ ਗੁਰੂ ਹੈ ਬਾਣੀ ਵਿਚ ਬਾਣੀ ਅੰਮ੍ਰਿਤ ਸਾਰੇ । (ਨਟ ਮਹਲਾ ੪)
3. ਗੁਰਬਾਣੀ ਵਰਤੀ ਜਗ ਅੰਤਰ ਇਸ ਬਾਣੀ ਤੇ ਹਰਿਨਾਮ ਪਾਇਦਾ । (ਮਾਰੂ ਮਃ ੩)
4. ਬਿਨ ਗੁਰੁ ਦੀ-ਖਿਆ ਕੈਸੇ ਗਿਆਨ । (ਭੈਰਉ ਮਹਲਾ ੫)
5. ਦੁਖ ਕਲੇਸ ਨ ਭਉ ਵਿਆਪੈ ਗੁਰੁ ਮੰਤ੍ਰ ਹਿਰਦੈ ਹੋਇ । (ਸਿਰੀ ਰਾਗੁ ਮਹਲਾ ੫)
6. ਗੁਰੁ ਦੀ-ਖਿਆ ਜਿਹ ਮਨ ਬਸੈ ਨਾਨਕ ਮਸਤਕ ਭਾਗ । (ਗਉੜੀਬਾਵਨ ਅਖਰੀ ਮਹਲਾ ੫)
7. ਊਠਤ ਬੈਠਤ ਸੋਵਤ ਨਾਮ । (ਗਉੜੀ ਮਃ ੫)
   ਆਠ ਪਹਰ ਸਿਮਰਹੁ ਪ੍ਰਭੁ ਨਾਮ । (ਗਉੜੀ ਮਃ੫)
8. ਸ੍ਰਬ ਧਰਮ ਮਹਿ ਸ੍ਰੇਸ੍ਟ ਧਰਮ । ਹਰਿ ਕੋ ਨਾਮ ਜਪ ਨਿਰਮਲ ਕਰਮ । (ਸੁਖਮਨੀ)
9. ਭਰੀਐ ਮਤਿ ਪਾਪਾ ਕੈ ਸੰਗ । ਓਹੁ ਧੋਪੈ ਨਾਵੈ ਕੈ ਰੰਗਿ । (ਜਪੁਜੀ)
10. ਨਾਨਕ ਗੁਰਮੁਖ ਨਾਮ ਜਪਤ ਗਤਿ ਪਾਹਿ । (ਸੁਖਮਨੀ)
11. ਹਰਿ ਹਰਿ ਨਾਮ ਮੇਰਾ ਅੰਤ ਸਖਾਈ । (ਵਡਹੰਸ ਮਹਲਾ ੪, ਛੰਤ)
12. ਸੀਤਲ ਥੀਵੈ ਨਾਨਕਾ ਜੋਪੀਦੜੋ ਹਰਿ ਨਾਮ । (ਵਾਰ ਸੋਰਠਿ ਮਹਲਾ ੫)

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By Name is meant the Name of God and none else. The real comfort lies in the repetition of the Name of God.[1] With every breath His Name should be repeated.[2]

There are two ways of the remembrance of the Name of the Lord: firstly by breath[3] and secondly by tongue.[4] Both the ways lead to the concentration of the mind. The mind is purified from the dirt of ego. The Name and the ego stand poles apart. Where there is ego, the Name can never come there and where the Name resides, ego cannot enter.[5] But it is not an easy job to utter the Name of the Lord.[6] The remembrance of the Name with dirt of ego in the mind is fruitless. The mind full of dirt can never follow the path of *Bhakti*[7] and can never acquire the Name of the Lord.[7] When the mouth utters the Name and the mind practises purity, then and only then the disciple escapes the ill-effects of mammon.[8] The utterance, repetition and remembrance of the Name only does not bring salvation. The desired fruit (salvation) is obtained only when the mind comes under control through the grace sof the True Gurū[9] and the Name resides in the heart.[10]

An account of the Names of God has been given above. The Vaishnavas call God by the Name of Rāma, the hero

1. ਆਤਸ ਦੁਨੀਆਂ ਖੁਨਕ ਨਾਮ ਖੁਦਾਇਆ । (ਵਾਰ ਮਲਾਰ ਮਹਲਾ ੧)
2. ਜਾ ਕੋ ਨਾਮੁ ਲੈਤ ਤੂ ਸੁਖੀ ।
ਸਾਸਿ ਸਾਸਿ ਧਿਆਵਹੁ ਠਾਕੁਰ ਕਉ ਮਨ ਤਨ ਜੀਅਰੇ ਮੁਖੀ । (ਸੋਰਠਿ ਮਹਲਾ ੫)
3. ਸਾਸ ਸਾਸ ਸਿਮਰਹੁ ਪ੍ਰਭ ਊਚੇ । (ਸੁਖਮਨੀ)
4. ਆਠ ਪਹਿਰ ਸਿਮਰਹੁ ਤਿਸ ਰਸਨਾ । (ਸੁਖਮਨੀ)
5. ਹਉਮੈ ਨਾਵੈ ਨਾਲ ਵਿਰੋਧ ਹੈ ਦੁਇ ਨ ਵਸੈ ਇਕ ਠਾਇ । (ਆਸਾ ਕੀ ਵਾਰ)
6. ਆਖਣ ਅਉਖਾ ਸਾਚਾ ਨਾਉ । (ਆਸਾ ਮਹਲਾ ੧)
7. ਮਨਮੁਖ ਹਰਿ ਹਰਿ ਕਰ ਥਕੇ ਮੈਲ ਨ ਸਕੀ ਧੋਇ ।
ਮਨ ਮੈਲੇ ਭਗਤਿ ਨ ਹੋਵਈ ਨਾਮ ਨ ਪਾਇਆ ਜਾਇ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)
8. ਮਨਹਿ ਕਮਾਵੈ ਮੁਖ ਹਰਿ ਹਰਿ ਬੋਲੈ । ਸੋ ਜਨ ਇਤ ਉਤ ਕਤਹਿ ਨ ਡੋਲੈ । (ਗਉੜੀ ਮਃ ੫)
9. ਰਾਮ ਰਾਮ ਸਭ ਕੋ ਕਹੈ ਕਹਿਐ ਰਾਮ ਨ ਹੋਇ ।
ਗੁਰੁਪਰਸਾਦੀ ਰਾਮ ਮਨ ਵਸੈ ਤਾ ਫਲ ਪਾਵੈ ਕੋਇ । (ਗੂਜਰੀ ਮਹਲਾ ੩)
10. ਮੁਖਹੁ ਹਰਿ ਹਰਿ ਸਭ ਕੋ ਕਹੈ ਵਿਰਲੈ ਹਿਰਦੈ ਵਸਾਇਆ ।
ਨਾਨਕ ਜਿਨ ਕੈ ਹਿਰਦੈ ਵਸਿਆ ਸੋਖ ਮੁਕਤਿ ਤਿਨ ਪਾਇਆ । (ਵਡਹੰਸ ਮਹਲਾ ੪, ਅਸਟਪਦੀ)

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of Rāmāyaṇa. But Kabīr is critical of that. He calls God by the same name, but with a different purpose.[1] The different Names of God used in *Adi Granth* are the same which were used by different sects for their God, but in *Adi Granth* they are used for God of the conception of the Saint-poets.

The Name of the Lord is the Lord Himself.[2] The Word of the Guru is the Guru Himself.[3] The Guru and God are one.[4] The Guru and the Sikh (disciple) are one.[5] The disciple bows before the Guru even in the presence of God, because it was through the grace of the Guru that the disciple has been able to realise God.[6]

Without the Name of the Lord, the body and mind both are diseased.[7] It is suicidal to be without the Name.[8] The Name wipes away all ills and diseases.[9] The continuous repetition of the Name by tongue or through breath takes the disciple to a higher plane where every pore of the disciple remembers the Name,[10] or the Name abides

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1. ਰਾਮ ਕਹਿਨ ਮਹਿ ਭੇਦ ਹੈ ਤਾ ਮਹਿ ਏਕ ਬਿਚਾਰ ।
ਸੋਈ ਰਾਮ ਸਭੈ ਕਹਹਿ ਸੋਈ ਕਉਤਕਹਾਰ ।
ਕਬੀਰ ਤਾਸੈ ਰਾਮ ਕਹਿ ਕਹਿਬੇ ਮਾਹਿ ਬਿਬੇਕ ।
ਏਕ ਅਨੇਕਹਿ ਮਿਲ ਗਇਆ ਏਕ ਸਮਾਨਾ ਏਕ । (ਸ਼ਲੋਕ ਕਬੀਰ)
2. ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲੇ ਜੰਤ । ਨਾਮ ਕੇ ਧਾਰੇ ਖੰਡ ਬ੍ਰਹਮੰਡ ।.....
ਨਾਮ ਕੇ ਧਾਰੇ ਆਗਾਸ ਪਾਤਾਲ । ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲ ਆਕਾਰ । (ਸੁਖਮਨੀ)
3. ਸ਼ਬਦ ਗੁਰੂ ਸੁਰਤਿ ਧੁਨਿ ਚੇਲਾ । (ਰਾਮਕਲੀ ਮਹਲਾ ੧)
4. ਗੁਰ ਪਰਮੇਸੁਰ ਏਕੋ ਜਾਣੁ । ਜੋ ਤਿਸ ਭਾਵੈ ਸੋ ਪਰਵਾਣੁ । (ਗੌਂਡ ਮਹਲਾ ੫)
5. ਗੁਰੂ ਸਿਖੁ ਸਿਖੁ ਗੁਰੂ ਹੈ ਏਕੋ ਗੁਰ ਉਪਦੇਸੁ ਚਲਾਏ । (ਆਸਾ ਮਹਲਾ ੪)
6. ਬਲਿਹਾਰੀ ਗੁਰ ਆਪਣੇ ਜਿਨਿ ਹਿਰਦੈ ਦਿਤਾ ਦਿਖਾਇ ।
(ਰਾਮਕਲੀ ਮਹਲਾ ੧—ਦਖਣੀਓਅੰਕਾਰੁ)
7. ਪਰਮੇਸਰ ਤੇ ਭੂਲਿਆ ਵਿਆਪਨਿ ਸਭੇ ਰੋਗ । (ਬਾਰਹ ਮਾਹ ਮਾਝ ਮਃ ੫)
ਜਾ ਕਉ ਬਿਸਰੈ ਰਾਮ ਨਾਮ ਤਾਹੂ ਕਉ ਪੀਰ । (ਰਉੜੀ ਮਃ ੫)
8. ਨਾਮੁ ਨ ਜਪਹਿ ਤੇ ਆਤਮ ਘਾਤੀ । (ਰਉੜੀ ਮਃ ੫)
9. ਸਰਬ ਦੂਖ ਹਰਿ ਸਿਮਰਤ ਨਸੈ । (ਬਿਹਾਗੜਾ ਮਃ ੫)
ਸਰਬ ਰੋਗ ਕਾ ਅਉਖਧੁ ਨਾਮੁ । (ਰਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
10. ਗੁਰਮੁਖ ਰੋਮ ਰੋਮ ਹਰਿ ਧਿਆਵੈ । (ਸਿਧ ਗੋਸ਼ਟ)

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for ever in the heart.[1] The second stage is known as *Ajappā Jāp* when the Name of the Lord is repeated endlessly in the heart without any effort.

The Name gives life to the disciple.[2] But there are some obstacles in the way of the practice of remembering the Name such as idleness, worldly thoughts, sleep and the power to perform miracles. Idleness is condemned outright.[3] The worldly thoughts take their birth in the mind, therefore the control of mind is a necessity.[4] The control over the mind will lead to the abandonment of worldly hopes and desires, which are the cause of all our ills.[5] T sleep is another form of idleness, therefore, it is cond em able. Our Lord is always awake and if we sleep, how can we realize Him.[6] The sleep weighs heavy on us at the time of the remembrance of the Lord.[7] The occult powers are attained by concentration on the Name.[8] But one who begins to use these powers, loves these powers and not the Name of the Lord.[9] The true follower can never think of these powers.[10] He can never think of anything else except the Name. This is the reason why these powers are condemned in *Adi Granth*.[11]

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1. ਬਿਨ ਜਿਹਵਾ ਜੋ ਜਪੈ ਹਿਆਇ । ਕੋਈ ਜਾਣੈ ਕੈਸਾ ਨਾਇ । (ਮਲਾਰ ਮਃ ੧)
   ਅਜਪਾ ਜਾਪੁ ਨ ਵੀਸਰੈ ਆਦਿ ਜੁਗਾਦਿ ਸਮਾਇ । (ਵਾਰ ਮਲਾਰ ਮਃ ੧)
2. ਆਖਾ ਜੀਵਾ ਵਿਸਰੈ ਮਰਿ ਜਾਉ । (ਆਸਾ ਮਃ ੧)
3. ਪ੍ਰਭ ਮਿਲਬੇ ਕੀ ਲਾਲਸਾ ਤਾ ਤੇ ਆਲਸ ਕਹਾ ਕਰਉ ਰੀ । (ਆਸਾ ਮਃ ੫)
4. ਵਸ ਆਇਹੁ ਵੇ ਜਨ ਇਸ ਮਨੁ ਕਉ ਮਨ ਬਾਸ ਜਿਓ ਨਿਤ ਭਉਦਿਆ । (ਸੂਹੀ ਮਃ ੪)
5. ਦੁਖਿ ਰੈਣਿ ਵੇ ਵਿਹਾਣੀਆ ਨਿਤ ਆਸਾ ਆਸ ਕਰੇਦਿਆ । (ਸੂਹੀ ਮਃ ੪)
6. ਇਉ ਕਿਉ ਕੰਤ ਪਿਆਰੀ ਹੋਵਾ । ਸਹੁ ਜਾਗੈ ਹਉ ਨਿਸ ਭਰ ਸੋਵਾ । (ਆਸਾ ਮਃ ੧)
7. ਹਰਿ ਸਿਮਰਨ ਕੀ ਵੇਲਾ ... ਸਿਹਿ ਪਰੈ । (ਭੈਰਉ ਮ... ੫)
8. ਪ੍ਰਭ ਕੈ ਸਿਮਰਨਿ ਨਿਧਿ ਸਿਧਿ ਨਉ ਨਿਧਿ ॥ (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
   ਨਵ ਨਿਧੀ ... ਧਿ ਪਿਛੈ ਲਗੀਆ ਫਿਰਹਿ ਜੋ ਹਰਿ ਹਿਰਦੈ ਸਦਾ ਵਸਾਇ ।
   (ਵਾਰ ਸੋਰਠਿ ਮਃ ੪)
9. ਰਿਧਿ ਸਿਧਿ ... ਹੈ ਨਾਮੁ ਨ ਵਸੈ ਮਨ ਆਇ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)
   ਨਾਵੈ ਪੈਨਣੁ ਖਾਣੁ ਸਭੁ ਬਾਦਿ ਹੈ ਧਿਗੁ ਸਿਧੀ ਧਿਗੁ ਕਰਮਾਤਿ । (ਵਾਰ ਵਡਹੰਸ ਮਃ ੩)
   ... ਸਿਧਿ ਅਵਰਾ ਸਾਦ । (ਜਪੁਜੀ)

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The Doctrines of Grace and Karma

The doctrine of Grace has a very important place in the philosophy of *Adi Granth*. Vedanta lays stress on Karma, but according to *Adi Granth*. Karma is the cause of birth in this world, but the state of final beatitude can only be obtained by His Grace.[1]

The Karmas are of two kinds; good and bad; virtuous and sinful.[2] The remuneration of these actions depend on their quality.[3] Whatever one did in his previous births—hat makes his present life.[4] Our body is like earth, where ..e seed of actions is sown and the harvest is reaped accordingly.[5] As one sows, so shall he reap.[6] It is futile to slander others for the actions done. The fault lies in one's own a..tions.[7] Good actions not only bring the appreciation in this world,[8] but also in the presence of the Lord.[9] Bad actions lead towards misery.[10] Bad actions are like a field of poison. A bad person ls like a thief.[11] He is punished by the god of justice.[12] The slandery of Saints and the worship of the followers of mammon are con-

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1. ਕਪਾਮੀ ਆਵੈ ਕਪੜਾ ਨਦਰੀ ਮੋਖੁ ਦੁਆਰੁ । (ਜਪੁਜੀ)
2. ਜੋ ਧਰਮ ਕਮਾਵੈ ਤਿਸ ਧਰਮਿ ਨਾਉ ਹੋਵੈ ਪਾਪ ਕਮਾਵੈ ਪਾਪੀ ਜਾਣੀਐ । (ਵਾਰ ਮਾਝ)
3. ਫਲ ਤੇਵੇਹੋ ਪ..ਈਐ ਜੇਵੇਹੀ ਕਾਰ ਕਮਾਈਐ । (ਵਾਰ ਆਸਾ)
4. ਬੀਜ ਚੋਵਸਿ ਭੋਗ ਭੋਗਾਂ..ਕੀਆ ਅਪਣਾ ਪਾਵਏ । (ਸੋਰਠਿ ਮਃ ੫)
5. ਕਰਮ ਧਰਤੀ ਸਰੀਰ ਜੁਗ ਅ..ਰ ਜੋ ਬੋਵੈ ਸੋ ਖਾਤ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)
6. ਆਪੇ ਬੀਜ ਆਪੇ ਹੀ ਖਾਹੁ । (ਜਪੁਜੀ)
   ਜੇਹਾ ਬੀਜੈ ਸੋ ਲੁਣੈ ਕਰਮਾ ਸੰਦਾ ਖੇਤ । (ਮਾਝ ਬਾਰਹ ਮਾਹਾ)
7. ਦੂਖੈ ਦੋਸ ਨ ਦੇਊ ਕਿਸੈ ਦੋਸ ਕਰੰਮਾ ਆਪਣਿਆ ।
   ਜੋ ਮੈ ਕੀਆ ਸੋ ਮੈ ਪਾਇਆ ਦੋਸ ਨ ਦੀਜੈ ਅਵਰ ਜਨਾ । (ਪਟੀ—ਆਸਾ ਮਃ ੧)
8. ਸਭੈ ਮ..ਚਗ ਚਲਦਿਆ ਉਸਤਤਿ ਕਰੈ ਜਹਾਨ । (ਮਾਝ ਬਾਰਹਮਾਹਾ ਮਃ ੫)
9. ਸੋਈ ਕੰਮ ਕਮਾ..ਿ ਜਿਤ ਮਖ ਉਜਲਾ । (ਆਸਾ ਮਃ ੫)
10. ਊਤਮ ਸੇ ਦਰ ਊਤਮ ਕਹੀ..ਨੀਚ ਕਰਮ ਬਹਿ ਰੋਇ । (ਰ. ਰਾਗੁ ਮਃ ੧)
    ਖਾਇ ਖਾਇ ਕਰੈ ਬਦਫੈਲੀ ਜਾਣੈ ..ਵਿਸ ਕੀ ਵਾੜੀ ਜੀਉ । (ਮਾਝ ਮਃ ੫)
11. ਕਰੈ ਦੁਹਕਰਮ ਵਿਖਾਵੈ ਹਰੇ । ਹਾਮ ਕੀ ਦਹਸਾਹਿ ਬਾਧਾ ਹੋਰ । (ਗਉੜ
12. ਮੈਦੇ ਆਖ ਕਰੇਦਿਆ ਏਹੁ ਸਜਾਇ ਤਿਨਾਹ । (ਸ੍ਰੀ

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sidered as bad actions.[1] One should do such actions by which he may not feel ashamed in the presence of the Lord.[2]

[3]These *Karmas* are done according to the Will of God. God has destined us from the very beginning for certain *Karmas*. We cannot escape them.[4] At this point a question arises why should then one be rewarded or punished when one is not responsible for the actions ? But a closer consideration of this line of thought brings us to the conclusion that the Saint-poets could not detach the Karma doctrine from God as was done by Jaimini, the auth Pūrva Mīmansā. Kabir says :

*This soul is tied by Karmas, you say,
But who gave life to Karmas ? (Gaur. 'd Kabīr)

It is God who controls our *Karmas*. This doe. not mean that we ought to remain passive, because we h. ave been denied even an iota of free-will. In order to r ise higher on the spiritual planes, one must get oneself attur ied to the Will of God.[5] The human being acts and desires for worldly pleasures, which end in misery.[6] In fact, God has given us good amount of free-will under His W ll and

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1. ਜਿਹ ਕਰਣੀ ਹੋਵਹਿ ਸਰਮਿੰਦਾ ਇਹਾ ਕਮਾਨੀ ਰੀਤ ।
ਸੰਤ ਕੀ ਨਿੰਦਾ ਸਾਕਤ ਕੀ ਪੂਜਾ ਐਸੀ ਦ੍ਰਿੜੀ ਬਿਪਰੀਤ । (ਧਨਾਸਰੀ ਮਃ ੫)

2. ਜਿੰਨੀ ਕੰਮੀ ਨਾਹਿ ਗੁਣ ਤੇ ਕੰਮੜੇ ਵਿਸਾਰ । ਮਤ ਸਰਮਿੰਦਾ ... ਥੀਵਹੀ ਸਾਈ ਦੇ ਦਰਬਾਰ ।
(ਸ਼ਲੋਕ ਫ਼ਰੀਦ)

3. The word *Karma* occurs in *Adi Granth* in seven forms meaning
1. action 2. fate 3. Grace 4. deed 5. charitableness
6. one step and 7. in order.

4. ਜੋ ਧੁਰ ਲਿਖਿਆ ਲੇਖ ਮੈ ਕਰਮ ਕਮਾਇਸੀ ।
ਲੇਖ ਨ ਮਿਟਈ ਨੈ ... ਸੁਖੀ ਜੋ ਲਿਖਿਆ ਕਰਤਾਰ । (ਗੂਜਰੀ ਮਃ ੩)
... ਓਅੰਕਾਰ—ਰਾਮ... ਮਃ ੧)
... ਕਹਿਤ ਹੌ ... ਕਿਨ ਜੀਉ ਦੀਨ ਰੇ ।
(ਭੈਰੋ ਕਬੀਰ)
ਸੋ ਭਲਾ ... ਬੀਚਾਰ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)
... ਭਇਆ (ਵਾਰ ਆਸਾ ਮਹਲਾ ੧)

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those who act according to the Will of God, realise the state of bliss. Others who are worldly wise undergo births and deaths.[1] *The wisdom of an individual is of no use. Everything happens under the Will of God.[2] The attainment of the nectar of Name is the ideal under the Will of God.[3] The individual can act freely for the attainment of this ideal, therefore, great stress is laid on fortitude.[4] This fortitude forms the basis of the Grace of the Lord.

In a sense an individual is like a puppet of the Lord, who is the master of its actions.[5] Each action of the in-

1. ਜੀ ਨਾਥ ਭਾਣਾ ਸੋ ਕਰ ਪਾਇਆ । ਭਾਣੈ ਵਿਚ ਕੋ ਵਿਰਲਾ ਆਇਆ ।
ਭਾਣ । ਮੰਨੇ ਜੋ ਸੁਖ ਪਾਏ ਭਾਣੈ ਵਿਚ ਸੁਖ ਪਾਇਦਾ ।
ਮਨ ਦਾਸੁਖ ਮੀਧ ਕਰੇ ਚਤਰਾਈ । ਭਾਣਾ ਨ ਮੰਨੇ ਬਹੁਤ ਦੁਖ ਪਾਈ ।
ਭਰਮੇ ਭੂਲਾ ਆਵੈ ਜਾਵੈ ਘਰ ਮਹਿਲ ਨ ਕਬਹੂ ਪਾਇਦਾ । (ਮਾਰੂ ਮਹਲਾ ੩, ਸੋਲਹਾ)

2. ਸਿਆਨਪ ਕਾਹੂੰ ਕਾਮ ਨ ਆਤ । ਜੋ ਅਨੁਰੂਪਿਓ ਠਾਕੁਰ ਮੋਰੈ ਹੋਇ ਰਹੀ ਉਹ ਬਾਤ ।
(ਗੂਜਰੀ ਮਃ ੫)

*The view of *Adi Granth* regarding Karma can be elaborated in this manner :—

That our past deeds leave deep and effective tendencies on our souls which in the figurative language of the *Adi Granth* "are engraved on our mind". In this human life we are given sufficient opportunity and free-will to erase the bad tendencies and to deepen the good one and thus march towards perfection. Those who exhaust their good element and deepen evil tendencies sink into very low life and are later victims of ceaseless cycles of births and deaths. After adequate punishment they again get a human birth and a chance to rise higher. God does not interfere with the free-will of man, but of course the overall destiny of the individuals as of the whole universe is controlled by Him. The relation between God and human beings is that of a father and children. Even the prodigal sons return to Him after they have been enlightened by

3. ਕੋ ਸਿਸਨੰ ਨਦਰਿ ਕਰੇਇ ਨਾਮੁ ... ਆਪੇ ਦੇਇ ।
ਬਿਖਿਆ ਕੀ ਬਾਸਨਾ ਮਨਹਿ ਕਰੇਇ ।
ਅਪਣਾ ਭਾਣਾ ਆਪਿ ਕਰੇਇ ।

4. ਉਦਮ ਕਰੇਂਦਿਆ ਜੀਉ ਤੂੰ ਕਮਾਵਦਿਆ ਸੁਖ ਤੁੰਹ ... (ਬਾਵਨ ਮਃ ੩)
ਧਿਆਇਦਿਆ ਤੂੰ ਪ੍ਰਭੂ ਮਿਲ ਨਾਨਕ ਉਤਰੀ ਚਿੰਤ ।

5. ਕਾਠ ਕੀ ਪੁਤਰੀ ਕਹਾ ਕਰੈ ਬਪੁਰੀ ਖਿਲਾਵਨਹਾਰੋ ਜਾਨੈ ।

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dividual is controlled by the Lord.[1] No being can harm another being, if it is not in the Will of the Lord :

*Finding an opportunity, the hunter was about to shoot the deer,
But whomsoever He wants to save, Saith Nanak,
None can harm him. (Shalok Sahaskriti Mahla 5)

Thus the change of the fruit of the actions (or karmas) is only possible by the Grace of the Lord. By the grace of the Lord, the individual meets the Guru and after being absorbed in the Name of the Lord by the Grace of the Guru, the individual attains *Nirvāna* by the Grace of the Lord.

There are two types of works in this world : good and bad.[2] The real *Bhakta* detaches himself from both types of works. He remains absorbed in Bhaktī. Only godly qualities are the requisites for the bestowal of Grace and the release from transmigration. The works which He likes are really good works.[3] It may be said at this point that the idea of justice or the god of Justice (*Dharam Rāj*) fades away before the doctrine of Grace. But in reality, it is not so. The individual with the treasure of godly qualities does not come within the province of the god of Justice. This individual gets the reverence from the god, who rules only over those individuals who act under the influence of māyā and ego.[4]

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1. ਕਰਮ ਸੁ ਕਰਮ ਕਰਾਏ ਆਪੇ ਆਪੇ ਭਰਮਿ ਦ੍ਰਿੜਾਏ । (ਸੋਰਠਿ ਮਃ ੧)
*ਮ੍ਰਿਗੀ ਪੇਖੰਤ ਬਧਿਕ ਪ੍ਰਹਾਰੇਣ ਲਖ ਆਵਧਹ ।
ਅਹੈ ਜਸ ਰਖੈਣ ਗੋਪਾਲਹ ਨਾਨਕ ਰੋਮ ਨ ਛੇਦਤੇ ।
(ਸ਼ਲੋਕ ਸਹਸਕ੍ਰਿਤੀ ਮਃ ੫)

2. ਦੁਕ੍ਰਿਤ ਸੁਕ੍ਰਿਤ ਮੈਧੇ ਸੰਸਾਰੁ ਸਗਲਾਣਾ । ਦੁਹਾਂ ਤੇ ਰਹਤ ਭਗਤੁ ਹੈ ਕੋਈ ਵਿਰਲਾ ਜਾਣਾ ।
(ਸ਼੍ਰੀ ਰਾਗੁ ਮਃ ੫)

3. ਜੋ ਤੁਧੁ ਭਾਵੈ ਸਾਈ ਭਲੀ ਕਾਰ । (ਜਪੁਜੀ)

4. ਧਰਮਰਾਇ ਨੋ ਹੁਕਮੁ ਹੈ ਬਹਿ ਸਚਾ ਧਰਮੁ ਬੀਚਾਰਿ ।
ਤੂੰਜੋ ਭਾਇ ਦੁਸਟੁ ਆਤਮਾ ਓਹੁ ਤੇਰੀ ਸਰਕਾਰ ।
ਅਧਿਆਤਮੀ ਹਰਿ ਗੁਣਤਾਸੁ ਮਨਿ ਜਪਹਿ ਏਕੁ ਮੁਰਾਰਿ ।
ਤਿਨ ਕੀ ਸੇਵਾ ਧਰਮਰਾਇ ਕਰੈ ਧੰਨੁ ਸਵਾਰਣਹਾਰ । (ਸ਼੍ਰੀ ਰਾਗੁ ਮਃ ੩)

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The parable of Ajāmal and such other stories show the power of the Name of the Lord and also of the Prayer. Ajāmal, who had been doing wicked deeds throughout his life, was saved from the agony of *Yama* by *Nārāyaṇa* Himself. By the Grace of the Lord, all the sins of Ajāmal vanished away and thus the god of Justice could do nothing. In his last hours Ajāmal rose above māyā and ego.

In the words of John Clark Archer: "With Nanak, however, there is some qualification of Satnam's arbitrary will. The devotion of Satnam might be in bondage to Satnam and subject to Satnam's command, but in such bondage lay his freedom. Nanak was preaching a gospel of 'devotion' (bhaktī), not one of karmic determination. Special vision and immediate experience had taught him this. He had learned and experienced the loving kindness of Satnam and believed it infinite (bhākhiā bhāu apāru—Psalm 4 (*Jupji*)); had come to realise that men have some power of their own in life, not only to sow but also to reap (āpe bīji āpe hī khāhu, "one's own self sows and the same self reaps"—Psalm 20 (Jupji) and had learned that God gives liberally to those who ask him .....This was the Satnam of virtually the bhagtī-mārga, whose severeignty was qualified by grace."[1]

Transmigration

The doctrine of Transmigration has been accepted by the Saint-poets. The *karmas* done under the influence of *māyā* and ego are the cause of transmigration.[2] Without the attainment of the Name of the Lord, the cycle of births and deaths continues. There are innumerable individual selves taking different physical forms.[3] The words virtue

1. *The Sikhs* by John Clark Archer—page 118.
2. ਹਉਮੈ ਏਵੀ ਬੰਧਨਾ ਫਿਰ ਫਿਰ ਜੋਨੀ ਪਾਹਿ । (ਵਾਰ ਆਸਾ)
   ਮਾਇਆ ਨਾਮ ਗਰਭ ਜੋਨਿ ਕਾ । (ਧਨਾਸਰੀ ਨਾਮਦੇਵ)
3. ਉਦਮ ਕਰਹਿ ਅਨੇਕ ਹਰਿਨਾਮ ਨ ਗਾਵਹੀ । ਭਰਮਹਿ ਜੋਨਿ ਅਸੰਖ ਮਰ ਜਨਮਹਿ ਆਵਹੀ ।
   ਪਸੂ ਪੰਖੀ ਸੈਲ ਤਰਵਰ ਗਣਤ ਕਛੂ ਨ ਆਵਏ ।
   ਬੀਜ ਬੋਵਸ ਭੋਗ ਭੁੰਚਹਿ ਕੀਆ ਅਪਣਾ ਪਾਵਏ । (ਜੈਤਸਰੀ ਮਃ ੫)

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(Puna) and sin (Pāp) and heaven and hell came in usage after the creation of the world of three gunas (qualities).[1]

The virtuous go to heaven and the sinners to hell. The *Bhakta* of the Lord has no desire of going to heaven. He does not fear hell.[2] He is above virtue and sin, therefore, he is above heaven and hell. Kabīr says :

*Which is the hell and which the poor heaven ?
The Saints condemn both.
We have nothing to do with any by the Grace of our Guru. (Rāmkalī Kabīr)

The Saint, who is above heaven and hell, wishes to remain at the feet of the Lord for all times.[3]

Thus we see that heaven is not the ideal for a Sikh. The picture of hell has been depicted in the following manner :

**There is a stream of fire from which emerge poisonous flames.
There is none else there except the self.'
The waves of the ocean of fire are aflame
And the sinners are burning in them. (Mārū Mahla 1)

All the physical forms through which the soul passes are hells. Thus there are eighty-four lakhs of hells where

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1. ਜਹ ਆਪਿ ਰਚਿਓ ਪਰਪੰਚੁ ਆਕਾਰੁ । ਤਿਹੁ ਗੁਣ ਮਹਿ ਕੀਨੋ ਬਿਸਥਾਰੁ ।
ਪਾਪੁ ਪੁੰਨੁ ਤਹ ਭਈ ਕਹਾਵਤ । ਕੋਊ ਨਰਕ ਕੋਊ ਸੁਰਗ ਬੰਛਾਵਤ । (ਗਉੜੀ ਸੁਖਮਨੀ)
2. ਸੁਰਗਬਾਸ ਨਾ ਬਾਛੀਐ ਡਰੀਐ ਨ ਨਰਕ ਨਿਵਾਸ । (ਗਉੜੀ ਕਬੀਰ)
*ਕਵਨ ਨਰਕ ਕਵਨ ਸੁਰਗ ਬਿਚਾਰਾ ਸੰਤਨ ਦੋਊ ਰਾਦੇ ।
ਹਮ ਕਾਹੂੰ ਕੀ ਕਾਣ ਨ ਕਢਤੇ ਅਪਨੇ ਗੁਰੁ ਪਰਸਾਦੇ । (ਰਾਮਕਲੀ ਕਬੀਰ)
3. ਸੁਰਗ ਨਰਕ ਤੇ ਮੈ ਰਹਿਓ ਸਤਗੁਰ ਕੈ ਪਰਸਾਦਿ ।
ਚਰਨ ਕਮਲ ਕੀ ਮਉਜ ਮਹਿ ਰਹਉ ਅੰਤ ਅਰੁ ਆਦਿ । (ਸ਼ਲੋਕ ਕਬੀਰ)
**ਆਗੈ ਬਿਮਲ ਨਦੀ ਅਗਨਿ ਬਿਖੁ ਭੈਲਾ ।
ਤਿਥੈ ਅਵਰੁ ਨ ਕੋਈ ਜੀਉ ਇਕੇਲਾ ।
ਭੜ ਭੜ ਅਗਨਿ ਸਾਗਰੁ ਦੇ ਲਹਰੀ ਪੜਿ ਦਝਹਿ ਮਨਮੁਖਤਾਈ ਹੇ ।
(ਮਾਰੂ ਮਹਲਾ ੧)

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the sinners get due punishment for their deeds.[1] The angels of death take away the sinner before the god of Justice, who is depicted as *Baniā* or moneylender.[2] The scribes Chitra and Gupta are asked to give an account of the virtuous and sinful acts.[3] Then the god of Justice sends the sinners to hell.[4] Before reaching the god of Justice, the sinner has to pay a toll-tax in the way.[5] This description of the hell, god of Justice, Chitra Gupta etc. is Purānic, through which the Saint-poets wanted to create the hatred in the minds of individuals against bad deeds and inculcate in them the *Bhaktī* of the Lord, making it quite clear, that even good works could not get the release of the individual self.

Bhaktī (Devotion)

There is a great emphasis in *Adi Granth* on the Bhaktī of the Lord. There are nine types of devotion.[6] Without Bhaktī, none can reach the ideal of the final beatitude.[7] But it is not an easy job to attain this ideal.[8] This ideal can only be achieved with the help of the Guru.[9] The nine types of devotion are through listening[10] (*srawan*), singing the praises[11] (*Kīrtan*), remembring[12] (*Simran*), worship of

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1. ਰਉਰਾਸੀਹ ਨਰਕ ਸਾਕਤ ਭੋਗਾਈਐ । ਜੈਸਾ ਕੀਚੈ ਤੈਸੋ ਪਾਈਐ । (ਮਾਰੂ ਮਃ ੧)
2. ਪਾਪ ਕਰੇਚੜ ਸਰਪਰ ਮੁਠੇ । ਅਜਰਾਈਲ ਫੜੇ ਫੜਿ ਕੁਠੇ ।
   ਦੋਜਕਿ ਪਾਏ ਸਿਰਜਣਹਾਰੈ ਲੇਖਾ ਮੰਗੈ ਬਾਣੀਆ । (ਮਾਰੂ ਮਃ ੫)
3. ਚਿਤ੍ਰ ਗੁਪਤ ਸਭ ਲਿਖਤੇ ਲੇਖਾ । (ਆਸਾ ਮਃ ੫)
4. ਨਰਕ ਘੋਰ ਬਹੁ ਦੁਖ ਘਣੇ ਅਕਿਰਤਘਣਾ ਕਾ ਥਾਨ । (ਵਾਰ ਗਉੜੀ ਮਃ ੫)
5. ਜਮ ਜਾਗਾਤੀ ਦੂਜੈ ਭਾਇ ਕਰ ਲਾਏ । ਨਾਵਹੁ ਛੂਲੇ ਚੋਇ ਸਜਾਏ । (ਮਾਝ ਅਸਟਪਦੀ ਮਃ ੩)
6. ਭਗਤਿ ਨਵੈ ਪਰਕਾਰਾ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੫)
7. ਭਗਤਿ ਭਾਇ ਤਰੀਐ ਸੰਸਾਰੁ । ਬਿਨੁ ਭਗਤੀ ਤਨੁ ਹੋਸੀ ਛਾਰੁ । (ਗਉੜੀ ਮਃ ੫)
8. ਭਗਤਿ ਭਾਵ ਇਹ ਮਾਰਗ ਬਿਖੜਾ ਗੁਰਦਵਾਰੈ ਕੋ ਪਾਵਏ ।
   ਕਹੈ ਨਾਨਕ ਜਿਸ ਕਰੇ ਕਿਰਪਾ ਸੋ ਹਰਿ ਭਗਤਿ ਚਿਤੁ ਲਾਵਏ । (ਆਸਾ ਮਃ ੩)
9. ਹੋਰ ਕਿਤੈ ਭਗਤਿ ਨ ਹੋਵਈ ਬਿਨੁ ਸਤਗੁਰ ਕੈ ਉਪਦੇਸ । (ਸਿਰੀ ਰਾਗੁ ਮਹਲਾ ੩)
10. ਸ੍ਰਵਣੀ ਸੁਣਹੁ ਬਿਮਲ ਜਸੁ ਸੁਆਮੀ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ੫)
11. ਹਰਿ ਕੀਰਤ ਸਾਧ ਸੰਗਤਿ ਹੈ ਸਿਰਿ ਕਰਮਨ ਕੈ ਕਰਮਾ । (ਸੋਰਠਿ ਮਃ ੫)
12. ਸਾਧ ਸੰਗਿ ਹਰਿ ਹਰਿ ਨਾਮ ਚਿਤਾਰਾ । (ਟੋਡੀ ਮਃ ੫)

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feet[1] (*Pād-sevan*), offerings[2] (*Archan*), Prayer[3] (*Vandan*), Humility[4] (*Dās Bhāv*), friendship[5] (*Maitrī Bhāv*), and sacrifice of Self[6] (*Ātam-Nivedan*). The first requiste of of devotion is love.[7] The other requisites are self-control, truth and remembrance of the Name of the Lord. This devotion is liked by the Lord.[8] This is the devotion through love, therefore, it is known as *Bhāe Bhaktī* or *Premā Bhaktī*. This devotion has been given preference over other types of devotion by the Saint-poets.[9] The Saint-poets, whose verses have been included in *Adi Granth*, practiced this type of devotion :

*The mind of Nāmdeo was absorbed in Govind,
The valueless calico-printer became a gem worth lakhs.
Kabīr left his occupation of weaving and was imbued
with the love of His feet,
The low-caste weaver became lustrous with virtues.
Ravidas, the carrier of dead animals, renounced *māyā*,
In the company of the Saints, he realised God and
became famous.

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1. ਪਾਵ ਮਲੋਵਾ ਮਲਿ ਮਲਿ ਧੋਵਾ ਇਹੁ ਮਨੁ ਤੈਕੂ ਦੇਸਾ । (ਸੋਰਠਿ ਮਃ ੫)
2. ਹਰਿ ਕੀ ਪੂਜਾ ਦੁਲੰਭ ਹੈ ਸੰਤਹੁ ਕਹਣਾ ਕਛੂ ਨ ਜਾਈ । (ਰਾਮਕਲੀ ਮਃ ੩)
3. ਅੰਮ੍ਰਿਤ ਬਚਨ ਮਨ ਮਹਿ ਸਿੰਚਉ ਬੰਦਉ ਬਾਰ ਬਾਰ । (ਸੂਹੀ ਮਃ ੫)
4. ਕੇਸਾ ਕਾ ਕਰਿ ਬੀਜਨਾ ਸੰਤ ਚਉਰ ਢੁਲਾਵਉ । (ਸੂਹੀ ਮਃ ੫)
5. ਸਖਾ ਸਹਾਈ ਪੂਰਨ ਪਰਮੇਸੁਰ ਮਿਲੁ ਕਦੇ ਨ ਹੋਵੀ ਭੰਗਨਾ । (ਮਾਰੂ ਸੋਲਹੇ ਮਃ ੫)
6. ਸਰਬਸ ਦੀਜੈ ਆਪਨਾ ਵਾਰੇ । (ਮਾਝ ਮਹਲਾ ੫)
7. ਹਰਿ ਭਗਤ ਹਰਿ ਕਾ ਪਿਆਰ ਹੈ ਜੋ ਗੁਰਮੁਖ ਕਰੇ ਬੀਚਾਰ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੩)
8. ਜਿਸ ਅੰਤਰ ਪ੍ਰੀਤਿ ਲਗੈ ਸੋ ਮੁਕਤਾ । ਇੰਦ੍ਰੀ ਵਸਿ ਸਚ ਸੰਜਮ ਜੁਗਤਾ ।
ਗੁਰੁ ਕੈ ਸਬਦ ਸਦਾ ਹਰਿ ਧਿਆਏ ਏਹਾ ਭਗਤਿ ਹਰਿ ਭਾਵਣਿਆ । (ਮਾਝ ਮਃ ੩)
9. ਪ੍ਰੇਮ ਭਗਤਿ ਨਾਨਕ ਸੁਖ ਪਾਇਆ ਸਾਧੂ ਸੰਗ ਸਮਾਈ । (ਆਸਾ ਮਹਲਾ ੫)

*ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਸੰਗ ਨਾਮਦੇਉ ਮਨ ਲੀਣਾ ।
ਆਢ ਦਾਮ ਕੋ ਛੀਪਰੋ ਹੋਇਓ ਲਾਖੀਣਾ ।
ਬੁਨਨਾ ਤਨਨਾ ਤਿਆਗ ਕੈ ਪ੍ਰੀ-ਤਿ ਚਰਨ ਕਬੀਰਾ ।
ਨੀਚ ਕੁਲਾ ਜੋਲਾਹਰਾ ਭਇਓ ਗੁਨੀਅ ਗਹੀਰਾ ।
ਰਵਦਾਸ ਚੁਵੰਤਾ ਢੋਰ ਨੀਤ ਤਿਨ ਤਿਆਗੀ ਮਾਇਆ ।
ਪਰਗਟ ਹੋਆ ਸਾਧ ਸੰਗ ਹਰਿ ਦਰਸਨ ਪਾਇਆ

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*Saina, the barber and common servant, was known in every house,
The Supreme Brahm resided in his heart and he was counted as a *Bhakta*.
Listening to these stories, I, a farmer, began to practise Bhaktī,
And I (Dhannā) was fortunate, because the master of the world was realised. (Āsā Dhannā)

Without devotion one is like a swine or a dog.[1] He is like a stone in the water.[2] Bhaktī is not a show. Dancing in the shrine is not the real Bhaktī. Real Bhaktī lies in dying in the Name of the Lord.[3] Real Bhakta is absorbed in the praises of the Lord.[4]

Nirvāna according to Adi Granth

The word *Nirvāna*, first used by Buddha for final beatitude, has been used by the Saint-poets and occurs in *Adi Granth*.[5] But the conception of *Nirvāna* is not the same, that is why the state of *Nirvāna* or *Muktī* explained by others is not acceptable to the Saint-poets.[6] According to *Adi Granth*, truthful life and remembrance of the Name

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*ਸੈਨ ਨਾਈ ਬੁਤਕਾਰੀਆ ਓਹ ਘਰ ਘਰ ਸੁਨਿਆ ।
ਹਿਰਦੈ ਵਸਿਆ ਪਾਰਬ੍ਰਹਮ ਭਗਤਾਂ ਮਹਿ ਗਨਿਆ ।
ਇਹ ਬਿਧਿ ਸੁਨਕੈ ਜਾਟਰੋ ਉਨ ਭਗਤੀ ਲਾਗਾ ।
ਮਿਲੇ ਪ੍ਰਤਖ ਗੁਸਾਂਈਆ ਧੰਨਾ ਵਡਭਾਗਾ । (ਆਸਾ ਧੰਨਾ)

1. ਏਕ ਭਗਤਿ ਭਗਵਾਨ ਜਿਹ ਪ੍ਰਾਨੀ ਕੈ ਨਾਹਿ ਮਨ ।
ਤੈਸੇ ਸੂਕਰ ਸੁਆਨ ਨਾਨਕ ਮਾਨੋ ਤਾਹਿ ਤਨ । (ਸ਼ਲੋਕ ਮਃ ੯)
2. ਜੈਸੇ ਪਾਹਨ ਜਲ ਮਹਿ ਰਾਖਿਓ ਭੇਦੈ ਨਹਿ ਤਹਿ ਪਾਨੀ ।
ਤੈਸੇ ਹੀ ਤੁਮ ਤਾਹਿ ਪਛਾਨੋ ਭਗਤਿ ਹੀਨ ਜੋ ਪ੍ਰਾਨੀ । (ਬਿਲਾਵਲੁ ਮਃ ੯)
3. ਭਗਤਿ ਕਰਹਿ ਮੂਰਖ ਆਪ ਜਣਾਵਹਿ । ਨਚ ਨਚ ਟਪਹਿ ਬਹੁ ਦੂਖ ਪਾਵਹਿ ।
ਨਰਿਐ ਰਪਿਐ ਭਗਤਿ ਨ ਹੋਇ । ਸਾਧਹਿ ਮਰੈ ਭਗਤਿ ਪਾਏ ਜਨ ਸੋਇ । (ਗਉੜੀ ਮਃ ੩)
4. ਸਭ ਤੇ ਊਚ ਭਗਤ ਜਾਕੈ ਸੰਗ । ਆਠ ਪਹਰ ਗੁਨ ਗਾਵਹਿ ਰੰਗ । (ਸਾਰੰਗ ਮਹਲਾ ਪ)
5. ਊਸਤਤਿ ਨਿੰਦਾ ਦੋਊ ਤਿਆਗੀ ਖੋਜੈ ਪਦ ਨਿਰਬਾਨਾ । (ਗਉੜੀ ਮਃ ੯)
6. ਮੁਕਤਿ ਬਪੁੜੀ ਭੀ ਗਿਆਨੀ ਤਿਆਗੀ । (ਮਾਰੂ ਮਃ ੫)

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of the Lord, lead towards *Nirvāna*.[1] The word *Nirvāna* has even been used for God Himself.[2]

Nirvāna has been named as *Chauthhā Pad* (Fourth state) in *Adi Granth*. This fourth state is attained by the Saint, who rises above the first three states *i.e.* Waking Experience (*Jāgrit*), Dream State (*Swapana*) and Dreamless Sleep (*Sushopita*). He also rises above three qualities *i.e.* Rajas, Tamas and Sattva.[3] The world lies within the fold of *māyā* or three states or three qualities. Very few persons attain the fourth state through the Grace of the Guru.[4] The fourth state is also known as *Turīyā Awasthhā*.[5] In Yogic terminology, this state is known as *Unman*. This word also occurs in *Adi Granth*.[6]

The word *Sehj* or *Sehj Awasthhā* frequently occurs in *Adi Granth* for *Turīyā Pad* or fourth state.[7] This state is attained through the Grace of the Guru.[8] The karmas or actions do not help in the attainment of this state.[9] A person who has attained this state rises much above this worldly plane. His mind rises very high. He is never sleepy and hungry and is always imbued with the nectar of the Name of the Lord. He rises much above the sorrows and comforts of the world.[10]

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1. ਤਬ ਲਗ ਮਹਿਲ ਨ ਪਾਈਐ ਜਬ ਲਗ ਸਾਚ ਨ ਰੀਤ ।
ਸਬਦ ਹਪੈ ਘਰ ਪਾਈਐ ਨਿਰਬਾਨੀ ਪਦ ਨੀਤ ।
(ਸ੍ਰੀ ਰਾਗੁ ਮਃ ੧, ਅਸਟਪਦੀ)
2. ਤਿਨ ਊਪਰ ਜਾਈਐ ਕੁਰਬਾਣ । ਨਾਨਕ ਜਿਨ ਜਪਿਆ ਨਿਰਬਾਣ ।
(ਗਉੜੀ ਮਃ ੫)
3. ਤ੍ਰੈਗੁਣ ਮਾਇਆ ਮੋਹ ਹੈ ਗੁਰਮੁਖ ਚੋਥਾ ਪਦ ਪਾਇ ।
(ਸ੍ਰੀ ਰਾਗੁ ਮਃ ੩)
4. ਰਜਗੁਣ ਤਮਗੁਣ ਸਤਗੁਣ ਕਹੀਐ ਏਹ ਤੇਰੀ ਸਭ ਮਾਇਆ ।
ਚਉਥੈ ਪਦ ਕਉ ਜੋ ਨਰ ਚੀਨੈ ਤਿਨਹੀ ਪਰਮਪਦ ਪਾਇਆ ।
(ਕੇਦਾਰਾ ਕਬੀਰ)
5. ਤੁਰੀਆਵਸਥਾ ਗੁਰਮੁਖ ਪਾਈਐ ਸੰਤ ਸਭਾ ਕੀ ਓਟ ਲਈ ।
(ਆਸਾ ਮਹਲਾ ੧)
6. ਊਨਮਨ ਨਾਮ ਲਗਾਨ ।
(ਪ੍ਰਭਾਤੀ ਮਃ ੪)
7. ਚਉਥੇ ਪਦ ਮਹਿ ਸਹਿਜ ਹੈ ਗੁਰਮੁਖ ਪਲੈ ਪਾਇ ।
(ਸ੍ਰੀ ਰਾਗੁ ਮਃ ੩, ਅਸਟਪਦੀ)
8. ਭਾਈ ਰੇ ਗੁਰ ਬਿਨ ਸਹਿਜ ਨ ਹੋਇ ।
ਸਬਦੇ ਹੀ ਸਹਿਜ ਊਪਜੈ ਹਰਿ ਪਾਇਆ ਘਰ ਸੋਇ ।
(ਸ੍ਰੀ ਰਾਗੁ ਮਃ ੩, ਅਸਟਪਦੀ)
9. ਕਰਮੀ ਸਹਿਜ ਨ ਊਪਜੈ
(ਰਾਮਕਲੀ ਮਃ ੩, ਅਨੰਦੁ)
10. ਗੁਰਮੁਖਿ ਅੰਤਰਿ ਸਹਿਜੁ ਹੈ ਮਨ ਚੜਿਆ ਚਸਵੈ ਆਕਾਸਿ ।
ਤਿਥੈ ਊਂਘ ਨ ਭੁਖ ਹੈ ਹਰਿ ਅੰਮ੍ਰਿਤ ਨਾਮੁ ਸੁਖ ਵਾਸੁ ।
ਨਾਨਕ ਦੂਖੁ ਸੂਖੁ ਵਿਆਪਤ ਨਹੀ ਜਿਥੈ ਆਤਮਰਾਮ ਪ੍ਰਗਾਸੁ ।
(ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ, ਮਃ ੩)

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The ideal of the Saint is the attainment of the lotus-feet of the Lord. The state of bliss and joy at the feet of the Lord is inexpressible.[1] The Saint meditates on the feet of the Lord.[2] He meditates on Him because of the exuberance of love in his bosom for the Lord whom he considers as his beloved. He feels no comfort without Him.[3] He has no other desire except the attainment of the beloved.[4] He feels pangs of separation. This state of agony is a blessing in disguise,[5] because it brings him nearer the Lord. The Graceful Lord gives reward for every action done.[6] He is 'all Love', that is why he does not even think of *Mukti*.[7] He rises above the worldly passions[8] and is ready for any sacrifice for the realisation of his ideal.[9] In fact, he dies before his death in order to attain New Life.[10] His mind is subdued and ego finds no place within him. He pays his whole-hearted attention to the sayings of the Guru.[11] As a result, he crosses the ocean of fire and attains his ideal.[12] He always remembers the Name of the Lord[13]

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1. ਚਰਨ ਕਮਲ ਕੀ ਮਉਜ ਕਉ ਕਹੁ ਕੈਸੇ ਅਨੁਮਾਨ । ਕਹਿਬੇ ਕਉ ਸੋਭਾ ਨਹੀ ਦੇਖਾ ਹੀ ਪਰਵਾਨ ।
(ਸ਼ਲੋਕ ਕਬੀਰ)
2. ਰਾਮ ਰਸਾਇਣ ਜੋ ਜਨ ਗੀਧੇ । ਚਰਨ ਕਮਲ ਪ੍ਰੇਮ ਭਗਤੀ ਬੀਧੇ । (ਗਉੜੀ ਮਃ ੫)
3. ਹਰਿ ਬਿਨੁ ਨੀਦ ਭੂਖ ਕਹੁ ਕੈਸੀ ਕਾਪੜ ਤਨਿ ਨ ਸੁਖਾਵਏ । (ਤੁਖਾਰੀ ਬਾਰਹ ਮਾਹਾ ਮਃ ੧)
4. ਧਨ ਨਹੀ ਬਾਛਹਿ ਸੁਰਗ ਨਹੀ ਆਛਹਿ । ਅਤਿ ਪ੍ਰਿਜ ਪ੍ਰੀ-ਤਿ ਸਾਧੁ ਰਜ ਰਾਚਹਿ ।
(ਗਉੜੀ ਮਃ ੫)
5. ਬਿਰਹਾ ਤੂੰ ਸੁਲਤਾਨ । (ਸ਼ਲੋਕ ਫ਼ਰੀਦ)
6. ਤਿਲੁ ਨਹੀ ਭੰਨੈ ਘਾਲਿਆ । (ਕੇਦਾਰਾ ਮਃ ੫)
7. ਰਾਜੁ ਨ ਚਾਹਉ ਮੁਕਤਿ ਨ ਚਾਹਉ ਮਨ ਪ੍ਰੀ-ਤਿ ਚਰਨ ਕਮਲਾਰੇ । (ਦੇਵਗੰਧਾਰੀ ਮਃ ੫)
8. ਉਹ ਰਸ ਪੀਆ ਇਹ ਰਸ ਨਹੀ ਭਾਵਾ । (ਕਬੀਰ ਬਾਵਨ ਅਖਰੀ)
9. ਜੇ ਤਉ ਪ੍ਰੇਮ ਖੇਲਣ ਕਾ ਚਾਉ । ਸਿਰ ਧਰਿ ਤਲੀ ਗਲੀ ਮੇਰੀ ਆਉ ।
ਇਤਿ ਮਾਰਗਿ ਪੈਰੁ ਧਰੀਜੈ । ਸਿਰ ਦੀਜੈ ਕਾਣਿ ਨ ਕੀਜੈ । (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ—ਮਹਲਾ ੧)
10. ਜੀਵਤੁ ਮਰੈ ਮਰੈ ਫੁਨਿ ਜੀਵੈ ਤਾ ਮੋਖੰਤਰ ਪਾਏ । (ਵਾਰ ਬਿਹਾਗੜਾ ਮਃ ੩)
11. ਗੁਰ ਕੀ ਮੂਰਤਿ ਮਨ ਮਹਿ ਧਿਆਨੁ । ਗੁਰ ਕੇ ਸਬਦ ਮੰਤ੍ਰ ਮਨੁ ਮਾਨੁ ।
ਗੁਰ ਕੈ ਚਰਨ ਰਿਦੈ ਲੈ ਧਾਰਉ । ਗੁਰ ਪਾਰਬ੍ਰਹਮ ਸਦਾ ਨਮਸਕਾਰਉ । (ਗੌਂਡ ਮਹਲਾ ੫)
12. ਗੁਰ ਕੇ ਚਰਨ ਰਿਦੇ ਉਰਧਾਰੇ । ਅਗਨ ਸਾਗਰ ਤੇ ਉਤਰੇ ਪਾਰ । (ਧਨਾਸਰੀ ਮਃ ੫)
13. ਬਿਸਰਤ ਨਾਹਿ ਮਨ ਤੇ ਹਰੀ । ਅਬ ਇਹ ਪ੍ਰੀ-ਤਿ ਮਹਾ ਪ੍ਰਬਲ ਭਈ ਆਨ ਬਿਧੇ ਜਰੀ ।
(ਕੇਦਾਰਾ ਮਃ ੫)

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and is attuned to Him. The body is humble without this true attunement.[1] This attunement opens the difficult knot of mind and *māyā* and the state of joy is reached.[2] In this state of attunement, the Saint thinks of the Lord even in his sleep and even meets Him.[3] The lotus of his mind blossoms and Beloved is realised. He attains the state of *Sehj*.[4] The lotus of mind blossoms by the Grace of the Guru and all illusions and ego vanish away.[5] The lotus of the mind which is said to be hanging downwards, raises its head upwards and blooms forth.[6]

When the Saint attains his ideal and realises Brahman, he is called *Brahm Giānī*.[7] This *Brahm Giānī* is also a *Jīvan-Mukta*,[8] who has attained final beatitude in his lifetime. He finds out the tenth door (*Dvār*)[9] by the Grace of the Guru. This door is a hidden one and only those who receive the Grace of the Lord and Guru enter this door. Guru Nanak has given a description of this door in *Japjī*. The music of this sphere is known as *Anāhat Sabda*.[9]

There are several words of Yogic terminology used in *Adi Granth* to which the Saint-poets have attached a meaning of their own. For example *Anāhat Sabda* is not

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1. ਸਾਚੀ ਲਿਵੈ ਬਿਨੁ ਦੇਹ ਨਿਮਾਣੀ। ਦੇਹ ਨਿਮਾਣੀ ਲਿਵੈ ਬਾਝਹੁ ਕਿਆ ਕਰੇ ਵੇਚਾਰੀਆ। (ਅਨੰਦੁ ਸਾਹਿਬ)
2. ਨਾਨਕ ਮਨਿ ਅਨੰਦ ਭਏ ਹਰਿ ਬਿਖਮ ਗਾਹ ਤੋਰੀ। (ਸਾਰੰਗ ਮਃ ੫)
3. ਸੁਣਿ ਸਖੀਏ ਮੇਰੀ ਨੀਦ ਭਲੀ ਮੈ ਆਪਨੜਾ ਪਿਰ ਮਿਲਿਆ।
   ਵਰ ਪਾਇਆ ਪ੍ਰਭੁ ਅੰਤਰਜਾਮੀ ਪ੍ਰਗਾਸ ਭਇਆ ਕਉਲ ਖਿਲਿਆ। (ਗਉੜੀ ਮਃ ੫)
4. ਭ੍ਰਮੁ ਖੋਇਓ ਸਾਂਤ ਸਹਿਜ ਸੁਆਮੀ ਪਰਗਾਸੁ ਭਇਆ ਕਉਲੁ ਖਿਲਿਆ।
   ਵਰੁ ਪਾਇਆ ਪ੍ਰਭੁ ਅੰਤਰਜਾਮੀ ਨਾਨਕ ਸੁਹਾਗੁ ਨ ਟਲਿਆ। (ਗਉੜੀ ਮਃ ੫)
5. ਹਿਰਦੈ ਕਮਲ ਪ੍ਰਗਾਸਿਆ ਜੋਤੀ ਜੋਤ ਮਿਲਾਇ। (ਸ਼ਲੋਕ ਵਾਰਾਂ ਤੇ ਵਧੀਕ ਮਃ ੫)
   ਗੁਰ ਕੈ ਸਬਦ ਕਮਲ ਪ੍ਰਗਾਸਿਆ ਹਉਮੈ ਦੁਰਮਤਿ ਖੋਈ। (ਪ੍ਰਭਾਤੀ ਮਃ ੩)
6. ਉਲਟਿਓ ਕਮਲੁ ਬ੍ਰਹਮੁ ਬੀਚਾਰਿ। (ਗਉੜੀ ਮਃ ੧)
7. ਬ੍ਰਹਮ ਗਿਆਨੀ ਆਪ ਪ੍ਰਮੇਸੁਰ। (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
8. ਜੀਵਨ ਮੁਕਤ ਸੋ ਆਖੀਐ ਜਿਸ ਵਿਚਹੁ ਹਉਮੈ ਜਾਇ। (ਮਾਰੂ ਮਃ ੧ ਅਸਟਪਦੀ)
9. ਨਉ ਦਰ ਠਾਕੇ ਧਾਵਤ ਰਹਾਏ। ਦਸਵੈ ਨਿਸ ਘਰ ਵਾਸਾ ਪਾਏ।
   ਓਪੈ ਅਨਹਦ ਸਬਦ ਵਜਹਿ ਦਿਨ ਰਾਤੀ ਗੁਰਮਤੀ ਸਬਦ ਸੁਣਾਵਣਿਆ। (ਮਾਝ ਮਃ ੩)

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the verbal testimony as produced by different kinds of musical instruments, it is the limitless spontaneous music heard on entering the tenth door (*Dasam Dvār*). The Yogī hears this *Sabda* before reaching the *Dasam Dvār*, but the saints hear it on entering the tenth door. The state of *Samādhī* is called *Sehj Samādhī* by the Saint-poets. In the state of *Samādhī* 'the duality vanishes, the awareness of the world ceases to exist and Unity alone remains.'[1] The Yogī tries to attain this state (Sun Samādhī) through *Hath Yoga*, but a Saint reaches it through love. The Saint, who is attuned with God and repeats the Name of the Lord, reaches the state of *Samādhī* and hears *Anāhat Sabda*.[2] The state of ecstasy reached within by singing the praises of the Lord takes us near this *Sabda*.[3]

The Saint is filled with ecstasy, bliss and joy.[4] This state of ecstasy can become a permanent phase, if the devotee is always imbued with the attributes of the Lord and remains merged in Him.[5]

The Company of the Saints—Satsang

A great emphasis has been laid in *Adi Granth* on the Saints or good people, in whose company the devotee can rise very high in the spiritual sphere. In *Satsang* or *Sādhsang*, the devotees talk only about the Name of the Lord.[6] *Satsang* is essential for a happy life.[7] The sinner rises very high spiritually in the company of the Saints.[8]

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1. The Cultural Heritage of India, Vol. III, page 525.
2. ਪ੍ਰਭ ਕੈ ਸਿਮਰਨਿ ਅਨਹਦ ਧੁਨਕਾਰ । (ਗਉੜੀ ਸੁਖਮਨੀ ਮਃ ੫)
3. ਕਹੁ ਨਾਨਕ ਰਸੁ ਮੰਗਲ ਗਾਏ ਸਬਦੁ ਅਨਾਹਦੁ ਬਾਜਿਓ । (ਸਾਰੰਗ ਮਃ ੫)
4. ਅਹਿਨਿਸ ਅਨਾਹਦ ਆਨੰਦ ਝੁਨਕਾਰ । ਉਆ ਰਸ ਕਾ ਕਛੁ ਅੰਤੁ ਨ ਪਾਰ । (ਸਾਰੰਗ ਮਃ ੫)
5. ਅਨਹਤ ਸੁੰਨਿ ਰਤੇ ਸੇ ਕੈਸੇ । ਜਿਸ ਤੇ ਉਪਜੈ ਤਿਸ ਹੀ ਜੈਸੇ । (ਸਿਧ ਗੋਸਟਿ)
6. ਸਭ ਸੰਗਤ ਕੈਸੀ ਜਾਣੀਐ । ਜਿਥ ਏਕੋ ਨਾਮੁ ਵਖਾਣੀਐ । (ਸਿਰੀ ਰਾਗੁ ਮਃ ੧)
7. ਬਿਨੁ ਸਤਸੰਗ ਸੁਖੁ ਕਿਨੈ ਨ ਪਾਇਆ ਜਾਇ ਪੂਛਹੁ ਬੇਦ ਬੀਚਾਰ । (ਸਾਰੰਗ ਮਃ ੫)
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(ਗੌਂਡ ਮਃ ੪)

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When a person goes *Satsang*, the Grace of the Lord begins.[1] The Saint and God are attuned.[2] He always lives in His presence.[3]

Spiritual Stages

The devotee has to pass through several stages before realisation of his goal. He moves upwards gradually and rises higher by the Grace of the Lord. The Sūfīs also believed in the stages. The Gurus and the Saints met prominent Sūfīs of the times, therefore, the part played by the Sūfīs in moulding the ideology of the Saint-poets is not negligible. Sheikh Farīd, whose verses have been included in *Adi Granth*, was a Sūfī. Several Sūfī terms occurs in *Adi Granth e.g.*

*Practice *Sharīat*,
Then seek Him on the path of *Tarīqat*,
O Devotee ! let control of mind be your *maarfat*;
Thus you will realise *Haqiqat*, never to die again.
(Mārū Mahla 5)

Maārfat and *Haqīqat* are the spiritual stages of the Sūfīs.

In *Japji*, the epitome of *Adi Granth*, Guru Nanak has formulated five stages of spiritual development. These stages have been named as *Dharam Khand* (The region of duty), *Giān Khand* (The region of knowledge), *Saram Khand* (The region of effort), *Karam Khand* (The region of Grace) and *Sach Kand* (The region of Truth.)

The first region *i.e. the region of Duty* is our earth,[4] wherein live many kinds of beings, who are rewarded

1. ਜਿਹ ਠਾਕੁਰ ਸੁ ਪ੍ਰਸਿੰਨ ਭਜੈ ਸਤ ਸੰਗਤਿ ਤਿਹ ਪਿਆਰੁ । (ਸਵਯੇ ਮਃ ੫)
2. ਸੋਈ ਸੰਤ ਜਿ ਭਾਵੈ ਰਾਮ । ਸੰਤ ਗੋਬਿੰਦ ਕੈ ਏਕੈ ਕਾਮ । (ਗੌਂਡ ਮਃ ੫)
3. ਸਦ ਹਜੂਰਿ ਹਾਜਰੁ ਹੈ ਨਾਸਰੁ ਕਤਹਿ ਨ ਭਇਓ ਦੁਰਾਈ । (ਮਾਰੂ ਮਃ ੫)
*ਸਰਾ ਸਰੀਅਤ ਲੇ ਕੰਮਾਵਹੁ । ਤਰੀਕਤਿ ਤਰਕ ਬੋਜਿ ਵੈਲਾਵਹੁ ।
ਮਾਰਫਤਿ ਮਨ ਮਾਰਹੁ ਅਬਦਾਲਾ ਮਿਲਹੁ ਹਕੀਕਤਿ ਜਿਤ ਫਿਰਿ ਨ ਮਰਾ ।
(ਮਾਰੂ ਮਃ ੫)
4. ਤਿਸੁ ਵਿਚਿ ਧਰਤੀ ਥਾਪਿ ਰਖੀ ਧਰਮਸਾਲ । (ਜਪੁਜੀ)

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according to their actions.[1] Some think of their duty and others do not. Those who are dutiful, enter the next region *i.e. the region of Knowledge.*[2] Herein the entrant tries to obtain the knowledge of God and Universe. He realises his own limits and the vastness of the Universe and sublimity of the Creator. This realisation takes him into the next region *i.e. the region of Effort,* wherein he beautifies and purifies his mind and intellect.[3] These efforts lead him into the next region *i.e. the region of Grace.* In this region, the Graces of the Lord are showered on him and he gets strength.[4] This strength procured through the Grace of the Lord, takes him to *the region of Truth,* wherein the entrant realises his ultimate goal.[5] He becomes one with God.

Thus we see that the seeker of Truth (God) rises from the moral plane to the spiritual plane. Morality forms the basis of spiritual advancement. Efforts are necessary for obtaining the Grace of the Lord.

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1. ਕਰਮੀ ਕਰਮੀ ਹੋਇ ਵੀਚਾਰੁ । (ਜਪੁਜੀ)
2. ਕੇਤੇ ਪਵਣ ਪਾਣੀ ਵੈਸੰਤਰ……ਨਾਨਕ ਅੰਤੁ ਨ ਅੰਤੁ । (ਜਪੁਜੀ)
3. ਤਿਥੈ ਘੜੀਐ ਸੁਰਤਿ ਮਤਿ ਮਨਿ ਬੁਧਿ । (ਜਪੁਜੀ)
4. ਕਰਮ ਖੰਡ ਕੀ ਬਾਣੀ ਜੋਰੁ । (ਜਪੁਜੀ)
5. ਸਚ ਖੰਡਿ ਵਸੈ ਨਿਰੰਕਾਰੁ । ਕਰਿ ਕਰਿ ਵੇਖੈ ਨਦਰਿ ਨਿਹਾਲ । (ਜਪੁਜੀ)

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CONCLUSION

The religion of ***Adi Granth*** *is a Universal and Practical Religion—It is synthetic in character—Due to ancient prejudices of the Sikhs, it could not spread in the world—The world needs to-day its message of peace and love.*

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CONCLUSION

Adi Granth, the scripture of the Sikhs, as we have seen, presents before us a universal and practical religion, preached by the Sikh Gurus and other Indian Saints belonging to the Bhaktī Movement. There is a parliament of Saints in which the Brahmana, Kshatriya and Vaishya all sit with the Shūdra, the Hindu sits with the Muslim, the king sits with the lowly; there is no distinction of caste or ego of birth. They all sit on the same plane and sing songs of love. They are poets of the people who are absorbed in the Name of the Lord. They sing in the language of the masses. They are without any hypocrisy and formalism. They are frank and sincere. For them, music is the food of love. In different Ragas and Raginis, they have written their poetry in popular forms of versification with imagery derived both from their outdoor and indoor life.

Adi Granth is not a philosophical treatise, but philosophy is propunded through the songs of love and devotion. The message of love, truth, contentment, humility, fatherhood of God, brotherhood of man, restraint on passions, mercy on living beings, purity of mind and body, search for the self and the Higher Soul, equality of man and woman, service of others, liberalism in the matter of food and clothing—make the religion of *Adi Granth* a universal religion. Rejection of passivity and asceticism and the adoption of the life of a house-holder make the religion a practical one. This religion rejects the authority of the Vedas, Shāstras and Purānas. It accepts some of the interpretations of *Brahma Sūtras* by Sankara and Rāmānuja. It totally rejects the idol-worship of Purānas and Tantras. It is neither a sect of Hinduism nor of Islam. It is synthetic

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in character and accepts the good points of both. Whatever the Sikh Gurus and Saints preached was at first practised by them. It is a religion of devotion and surrender to the Will of God. Gurū-Bhaktī plays a prominent part in it. According to Gītā, the union with the Lord has to be achieved through right effort, right devotion and right knowledge *i.e.* through Karma Yoga, Bhaktī Yoga and Gyān Yoga. While advocating all these three for the spiritual development of an individual, *Adi Granth* presents forth a fourth type of Yoga namely *Nām Yoga*, on which it lays a still greater emphasis and which is an essential requisite for the final emancipation.

But the religion of *Adi Granth* has been mainly confined within the borders of the Panjab. Its message could not spread throughout the world, though the same has universal appeal. The reason has been the narrow outlook and ancient prejudices of the Sikhs. Mr. Macauliffe has rightly remarked: "Time was when it was not allowed to print the sacred book of the Sikhs. As ancient prejudices gave way, it was printed in parts which it was forbidden to unite in one volume lest it, as the embodiment, not only of the wisdom of the Gurus, but of the Gurus themselves, might be treated with disrespect. This prejudice has also vanished, and now the book is openly exposed for sale. There was also a prejudice on the part of the Sikhs of the old school against translating the sacred volume, but those who held it forgot the injunction of Guru Arjan to translate it into Indian and foreign languages so that it might spread over the whole world as oil spreads over water:

ਸੰਸਕ੍ਰਿਤ ਅਰ ਤੁਰਕਨ ਭਾਸ਼ਾ ।
ਇਸਮੈਂ ਲਿਖ ਲੇਵਹਿੰ ਬੁਧਿਰਾਸਾ !
ਸਭ ਉਪਰ ਪਸਰੈ ਇਹ ਧਾਈ ।
ਜਿਮ ਜਲ ਧਰ ਭੂ ਚਿਕਨਤਾ ਪਾਈ । (ਸੂਰਜ ਪ੍ਰਕਾਸ਼ ਰਾਸ ੩)

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Although appreciable efforts have been made by Mr. Macauliffe and others (more recently by *Unesco*), but still the whole of *Adi Granth* has not been translated and printed in English. Even Indians of many parts of India are ignorant of this great heritage of the Sikhs. The Saint-poets of *Adi Granth* are revered and worshipped in many parts of India. Their devotees should be made conscious of the common bondage. Many saints were low-caste people and untouchables who voiced their sentiments about equality and universal brotherhood. There are millions of out-castes and untouchables in India, who if made conscious of their relations with the saints of *Adi Granth*, will without any hesitation come into the fold of Sikhism. But it requires a great movement by those who have imbibed in them the spirit of *Adi Granth*, who live upto its ideals. There is a great spiritual degradation even among Sikhs. They have been demoralised by several forces around them. The matter can be set right by the true followers of *Adi Granth*. The message of Sikh Gurus contained in *Adi Granth* must be translated into the prominent languages of the world—the spiritually-famished world awaits this message of love and peace. This universal message will attract the world. The world is burning and it must be saved and brought into the domain of love through any gate (religion). The Guru himself says :

ਜਗਤੁ ਜਲੰਦਾ ਰਖਿ ਲੈ ਆਪਣੀ ਕਿਰਪਾ ਧਾਰਿ ।
ਜਿਤੁ ਦੁਆਰੈ ਉਬਰੈ ਤਿਤੈ ਲੈਹੁ ਉਬਾਰਿ ।

(ਬਿਲਾਵਲੁ ਕੀ ਵਾਰ ਮਃ ੪—ਸ਼ਲੋਕ ਮਹਲਾ ੩)

The world is burning, O Lord ! Save it by Thy Grace—
Save it through the gate by which it can be saved.

(Vār Bilāwal Mahla IV—Shalok Mahla III.)

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